The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 15, 1919 PRICE TEN CENTS

EDNA MAY ADAMS

THE NATIONAL THEATRICAL WEEKLY

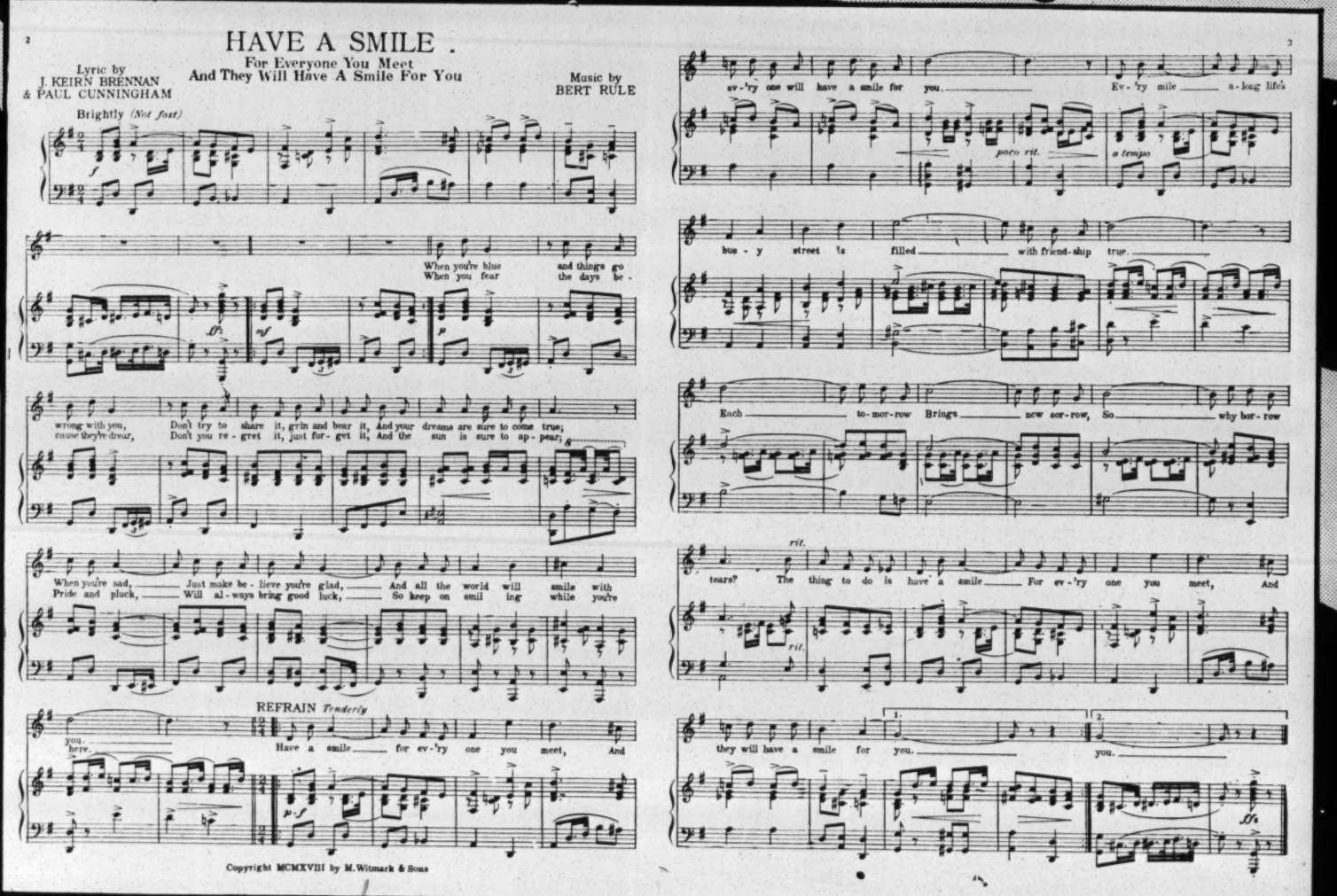
THE SONG OF SUN SHINE

HAVE A SMILE

FOR EVERYONE YOU MEET AND THEY WILL HAVE A SMILE FOR YOU

BY
J. KEIRN BRENNAN
PAUL CUNNINGHAM
AND BERT RULE

EVERY NOTE AND EVERY WORD OF IT WILL ADD TO YOUR OWN AND THE HAPPINESS OF YOUR AUDIENCES


HAVE A SMILE
For Everyone You Meet
And They Will Have A Smile For You
Lyric by
J. KEIRN BRENNAN
& PAUL CUNNINGHAM
Music by
BERT RULE
Brightly (Not fast)
When you're blue
When you fear
and things go
the days be-
wrong with you,
cause they're drear,
Don't try to share it, grin and bear it, And your dreams are sure to come true;
Don't you re-gret it, just for-get it, And the sun is sure to ap-pear;
When you're sad,
Pride and pluck,
Just make be-lieve you're glad,
Will al-ways bring good luck,
And all the world will smile with
So keep on smil-ing while you're
REFRAIN Tenderly
you.
here.
Have a smile for ev-'ry one you meet, And
ev-'ry one will have a smile for you.
Ev-'ry mile a-long life's
poco rit.
a tempo
bus-y street is filled with friend-ship true.
Each to-mor-row Brings new sor-row, So why bor-row
rit.
tears? The thing to do is have a smile For ev-'ry one you meet, And
rit.
they will have a smile for you.
you.

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ATTACH SHOW FOR EXTRA FARES

FIRST INSTANCE UNDER NEW RULE

SIOUX CITY, Ia., Jan. 8.—The first trouble over the increased theatrical railroad rates occurred here this week when the property of the Big Revue Company was attached under an order from William G. McAdoo, director general of railroads. The show is owned by Henry P. Dixon, of New York.

The action brought by McAdoo involved the sum of $86.50, representing a sum equal to ten fares from St. Paul, Minn., to Sioux City. When the American Burlesque circuit shows, of which the Revue company is one of thirty-seven, started the season, Director General McAdoo allowed each show the free use of a baggage car with each twenty-five cash fares. This order was revoked Thursday, January 2, after which the companies were required to buy ten extra fares for use of baggage cars. The show managers state they had no prior notice of the fact. The first notice received in Sioux City was when the manager of the Jolly Girls company was informed Friday, January 3, that ten extra cash fares must be paid for companies carrying a baggage car.

Manager Henry P. Dixon, of the Big Revue company, who paid the money under protest, says that practically every manager in the country has paid the increase with the same protest.

When the company left St. Paul last Saturday night Manager Dixon procured twenty-nine tickets for the members of his troupe. The railroad officials evidently thought that he would transport nineteen persons and that the rest of the money represented the ten surplus fares necessary to secure a baggage car.

The twenty-nine tickets were used to transport twenty-nine persons in the employ of the show company, and the railroad officials, discovering the fact, filed a suit of attachment.

Dixon says that several days before leaving St. Paul he wired Ligon Johnson, general counsel of the United Managers' Association, and that Johnson replied on January 1: "Have secured revocation of increase for baggage cars. In effect end of week."

Therefore, Dixon says, the attachment of the show property was a surprise to him, as he believed the order was revoked the Saturday before his company arrived in Sioux City. Dixon communicated with E. W. Jamar of the consolidated ticket offices, who informed him that the order ceased to be in effect at midnight on January 6.

Dixon made the payment after the Sheriff had declined to appoint a custodian to travel with the show, pending action in the Woodbury County District Court. The sheriff said Dixon could do one of two things, viz, deposit an indemnity bond for double the amount demanded in the suit, or lift the attachment by paying the $86.50, and Dixon finally decided the latter was the better of the two.

JAY GOULD SETTLES DIVORCE

Clare F., otherwise known as Jay Gould, now in the Century Roof show, was last week served with papers in a divorce suit brought by his actress wife, Flo Lewis, but settled the case with Mrs. Gould's attorney, Harry Saks Hechheimer, thereby avoiding its coming up in court.

Mrs. Gould was said to have been ready to name several stars of the Century show and others as well, if the action had ever gone before a jury, and this fact is reported to have been largely instrumental in bringing about such a hasty settlement.

The Goulds were married in St. Louis on February 7, 1914, and for a time appeared in vaudeville under the team name of Lewis and Gould. The acts upon which the divorce was to be asked were alleged to have been committed since last May 1. The couple have two children, and it was arranged that they have equal control over them. Financial provision was made for Mrs. Gould.

SAYS WIFE LOVED SOLDIERS

Charging that since the advent of the war his wife has felt it her duty to affectionately entertain all the soldiers and sailors with whom she came in contact and, in fact, had them infest his home to such an extent that he was considered an unwelcome visitor, Edward Nujat, stage manager of the Hippodrome, last week put in an answering affidavit to the action for divorce brought against him.

Nujat, who filed his answer through Harry Saks Hechheimer, swore that he first became aware of this when he came home and found the uniform of a Sergeant Jack Martin hanging up in the clothes closet of his bedroom. He remonstrated with his wife, he says, but it did no good. He denies having done anything wrong himself.

PEARSON HAS NEW PIECE

"Paprika" is the title chosen for a new musical play which Arthur Pearson will produce early next Spring. The book and lyrics are credited to Bert Hanlon and Ben Ryan and the music has been written by Herbert Stothart. J. Murray Anderson and Earl Lindsey will stage the production.

Whiting and Burt and Renee Adoree, the latter recently having come here from Australia, where she appeared in the "Million Dollar Girl," have thus far been engaged to appear in the play, which Pearson says is not a rewritten version of "Yours Truly," produced last season with T. Roy Barnes, the piece closing at the Illinois Theatre, Chicago, last May.

ZIEGFELD TAKES SHUBERT GIRL

J. J. Shubert was reported to have been considerably incensed last week when Flo Ziegfeld gained the signature of Helen Cressman, now in "The Melting of Molly," but whom the Shuberts have been schooling for better things, to a contract. The Shuberts, it seems, had viewed the girl, who comes from Philadelphia and is but eighteen years old, in the light of a "find." Friends, however, introduced her to Ziegfeld, and he figured her the same with the contract resulting.

BEATEN FOR DISLOYALTY

During the finale of the first act of the Behman Show at the Columbia Theatre Monday afternoon the orchestra struck up the "Star-Spangled Banner." A man in one of the upper boxes refused to stand and it started trouble for him. He was ushered out in the street, where he was pummeled and punched until rescued by a policeman.

PLAN CIRCUIT OF SUMMER PARKS

BURLESQUE WHEEL IS MODEL

A scheme to consolidate the majority of the big Summer parks of the country, such as Luna, at Coney Island, and others of a similar type, into a huge circuit, over which attractions could be played in one- or two-week stands, instead of remaining all Summer in one place, as in the past, was being fostered in this city last week. C. W. Parker, of Fort Leavenworth, Kansas, the big carousel man, was reported to have first given the idea birth. Later, though, it was being considered by such men as O. L. Jurney, of Luna Park, and others.

The idea is practically the same as that now employed on the big burlesque wheels, where an attraction just plays from city to city, knowing, when it starts, just exactly where it will close after a season of forty weeks. Mr. Parker is said to believe that park attractions could be routed and booked the same way, moving from park to park in the large cities and from town to town in the smaller centres of population.

The plan came about through the fact that an attraction which is a failure in one park is not always one at another. Given a different locality, it may catch on and do big business. Many caues are ascribed. Sometimes it is that the others about it are too big and completely overshadow it. In that case, a move to another park, where there are not so many big attractions, is beneficial.

Great secrecy was thrown about the entire idea and hardly any one could be induced to discuss it. Parker has now gone West again, but it is understood that he is to return in about a month, when the idea will be either taken up with him by a number of big amusement men here in the East, or dropped.

WASHINGTON CRITICS CHANGE

WASHINGTON, Jan. 11.—Changes have been made in the dramatic staffs of two Washington newspapers. N. B. Bell succeeds Frank P. Morse as dramatic critic of the Washington *Post* and Earle Dorsey has assumed charge of the dramatic department of the Washington *Herald*, succeeding A. M. Jamieson, who has accepted a governmental post. The *Post* and the *Herald* are the only two newspapers in Washington which run actual criticisms of productions on tour.

BORN AND DIED TOGETHER

The death of John Mason last Sunday brought to notice the fact that he is the third well-known man to die since the first of the year whose age as to years and months was the same. Mason, Theodore Roosevelt and R. G. Knowles first saw the light of day during the month of October, 1858, the two first named being born respectively on the 28th and 27th. All three died in January, 1919. To make the coincidence more striking, the deaths occurred within forty miles of each other.

BETTY BROWN CHANGES HER HOME

Life having been one roof after another with Betty Brown, now in the "Midnight Frolic" atop the New Amsterdam Theatre, she has, according to her own admission, departed from the bungalow home of her husband, Leslie J. Casey, on the roof of the studio apartment house at 153 West Fifty-seventh street and gone to live with her friend, Dorothy Klewer, also in the "Midnight Frolic," at the Hotel Laurelton, on West Fifty-fifth street.

Husband Casey's objection to his wife's profession, which causes her to arrive home long after midnight, seems to be the disturbing element that precipitated a quarrel on New Year's Day that caused Miss Brown to leave her husband's domicile and take up her present abode.

"Although we have a fireplace in our bungalow," declared Miss Brown last week at the Hotel Laurelton, "it doesn't mean that my husband is going to make me spend my life hanging around it. And just as soon as he can see things my way I will go back to live with him."

Leslie J. Casey, the husband, who is the son of a wealthy Australian hotel owner, stated, at his home:

"My wife went away New Year's Day following a little quarrel we had about her being in the show and coming home late, which I object to. But it will all come out right in the end, I imagine, for she has visited me here lately and it looks to me as if she will ultimately see things my way."

CLOSES "ROYAL VAGABOND"

WASHINGTON, Jan. 11.—Notice was posted at the National Theatre tonight, disbanding the entire company of Cohan and Harris' "The Royal Vagabond," which opened in Baltimore two weeks ago and which finished its run here tonight.

Cohan put the play through a fifteen-hour dress rehearsal in Baltimore Sunday before last and returned to New York in time to play his part in "A Prince There Was." He did not witness a performance of the new musical production until it opened in Washington last Sunday night. Members of the company say that Cohan seemed almost distracted with the turn affairs had taken and issued orders to close the show indefinitely at the conclusion of its Washington run.

Members of the cast say that he plans to rewrite the entire book and possibly some of the music and make a complete readjustment of the cast. It is possible that several of the principals will lose out entirely with the production.

Notwithstanding the unsatisfactory nature of the production, it was hailed as a success by all Washington newspapers except the *Herald*, which scored the libretto as an insincere and trifling work.

SEEKS BONNIE GLASS' HUSBAND

The name of James Ben Ali Haggin, who some time ago married Bonnie Glass, was brought up in the New York Supreme Court last week when Sigmund Wyler, a jeweler, made affidavit that he could not collect $4,000 from Haggin, although he, Wyler, held the young millionaire's note for that amount.

According to Wyler, he sold Haggin jewelry worth $4,763 several months ago, and took in part payment Haggin's note for $4,000. When the note fell due in November last it was presented at Haggin's bank and returned to Wyler marked "Insufficient funds."

WHITE RATS' INQUIRY REPORT EXPECTED IN FOUR WEEKS

Hearings Close and Referee Will Turn Over Findings to Supreme Court Shortly After Attorney Files Brief for the Union

A report from referee Louis Schuldenfrei to the Supreme Court containing his conclusions regarding whether or not the funds of the White Rats were illegally dispensed by any of its officers, may be expected within the next month, as the hearings in the inquiry which he has been conducting have finally come to an end after proceeding intermittently for over a year. Joseph J. Myers, attorney for the White Rats, is to file a brief within the next two weeks, after which it will take the referee about the same length of time to digest it and prepare his report to the court.

At the last hearing, held Friday, Harry De Veaux, Val Trainor and Harry Mountford were the witnesses examined, and some interesting testimony was brought out, De Veaux testifying that O'Brien, Malevinsky and Driscoll, at that time attornies for the White Rats, had prepared a brief and had had it read at a meeting of the members of the Rats, forbidding the building of the clubhouse with funds of the union. He said it pointed out that the constitution directly forbade the use of White Rats funds in any other way than for the purposes of the union.

Mountford was the first witness and the questions of the referee were directed toward finding out what became of the membership and levy lists of the White Rats. At former hearings it was testified that these were shipped out of the state and sent to W. J. Fitzpatrick in Waterbury, Conn., at the time the clubhouse was turned over to its new owners in the early part of 1917. When an effort was made to get them from Fitzpatrick, it was said that they had been sent to W. J. Byrnes, the Chicago executive of the White Rats, and Mountford and Myers were instructed by the referee to make an effort to get them from him.

Myers at once presented to the referee letters he had written to the last known address of Byrnes in Chicago, but which had been returned undelivered. Mountford said he had sent a registered letter to Byrnes also, but that it, too, had been returned. He also stated that while in Chicago some time ago he had called at the office of Byrnes and had found it locked and deserted. He made inquiry of the landlord, he said, as to what had become of Byrnes and was informed that he did not know. The landlord told him, said Mountford, that the contents of Byrnes' offices had been sold at auction. Whether they contained the trunks holding the levy lists and membership cards, was unknown, he said. At any rate, both lists had disappeared.

Upon being questioned by Alvin Sapinsky, attorney for Goldie Pemberton, upon whose application the hearing was brought, as to whether or not both lists were not now in possession of the White Rats here, Mountford denied that they were.

"But you recently sent out a notice about dues," said Sapinsky. "From what list did you send that out?"

"I didn't have any list," replied the witness. "I just sent it broadcast."

The referee then made an effort to get from Mountford something regarding the actual value of $101,000 worth of stock of the realty company that was down on the books as being held by the White Rats Union.

"I could only give you my opinion," replied Mountford, "and that is that it is worth $200,000."

"Upon what do you base that opinion?"

"Upon the fact that they control the lease, funds, etc., of the club, and because the White Rats have begun a suit against certain persons for $375,000 for conspiracy. I wouldn't sell that stock for par."

Q.—Has it any value aside from the conspiracy suit? A.—Yes. Twenty-eight thousand dollars worth of furniture is back of it.

Q.—What do you mean by that? A.—We never assigned an interest in the furniture. All we assigned is the lease. The furniture has been sold by the present tenants.

Q.—But the furniture was covered by the trust mortgage, wasn't it? A.—Yes.

Harry De Veaux was then called by Mr. Sapinsky and stated that he had been a member of the White Rats from 1909 to about April, 1912, at which time he was expelled, he said. He said he had attended all of the meetings held during that time except two, which were called during his absence from the city.

Referee—Was a clubhouse discussed at any of them? A.—Yes.

Q.—Were any resolutions authorizing its being built ever passed? A.—Absolutely none.

Q.—Do you recall any time when a resolution was put to the members calling for the spending of funds with which to build the clubhouse? A.—Yes, but it was defeated. The proposition was to amend the constitution so that 25 per cent. of the fees and dues of the union could be used to pay interest on bonds and mortgages necessary to build the clubhouse.

Q.—Did Mr. O'Brien, or the firm of O'Brien, Malevinsky and Driscoll have a brief about the matter prepared and read at the meeting? A.—The firm submitted a brief that was read by Will J. Cooke, and which forbade the placing of funds in the clubhouse. It called attention to a rule that no funds could be used for any other purpose than that of the union. I thought that something was wrong then and went to Albany, where I examined the situation thoroughly, and when I returned I opposed it strongly. I even threatened to call the courts into the matter unless it was abandoned, which it finally was.

Q.—At that time, though, the clubhouse was under way, wasn't it? A.—Yes.

Q.—Had Mr. Waters made the statement that White Rat funds were not to be used? A.—He made that statement at a meeting early in October, 1911.

Q.—Who was sponsor for the original motion to amend the constitution? A.—Ed. B. White. It was because he made it that I first became suspicious, because it was too well worded to come from a prize fighter. I told him I was in favor of the motion provided it were submitted to a referendum vote of the members of the union and not to a few only, while thousands of other members were far away.

Q.—Who else supported the motion? A.—Nobody, because it was killed before anybody had seconded it.

Q.—When did you first hear of the realty company? A.—In October of 1911 when I read it in the newspapers.

Mr. Myers then took the witness for cross-examination but did not get very far before the referee shut him off with the statement that he was not interested in any questions that might be asked "in an effort to whitewash Mountford."

"Were you a member of the White Rats at the time O'Brien, Malevinsky and Driscoll submitted their brief concerning the building of the clubhouse?" asked Myers.

"Yes," replied De Veaux.

Q.—Did you oppose it? A.—Yes.

Q.—Are you a member now? A.—No, I am glad to say.

Myers—The compliment is returned, Mr. De Veaux.

Q.—Then you have no interest in the White Rats now? A.—Yes, I have.

Q.—Is it one of friendship or for the benefit of the association? A.—For the benefit of the association.

Q.—You were a charter member, you say. What do you mean by that? A.—To explain. Before the White Rats were formed, there was another organization and it and the White Rats amalgamated. When they did so my name was on the charter granted to the White Rats Actors Union by the American Federation of Labor.

Q.—What is your business at present? A.—I am practically employed by the American Alliance for Labor and Democracy.

Q.—And have you been so employed since this proceeding or before?

The referee objected to this question, but De Veaux asked him to let it go, as he wanted to answer it. The answer was "Since."

Q.—What do you mean by being practically employed? Have you received a salary for your work?

Mr. Sapinsky objected to this question, and the referee sustained it.

Q.—You have been an attendant at all of the hearings in this inquiry, haven't you? A.—All but two, which took place while I was in St. Paul.

Q.—What has been your motive in coming to these hearings?

This question was objected to and sustained. Mr. Myers then refused to cross-examine any further and stated:

"I refuse to cros-examine the witness any further. If, when I am laying a foundation, Mr. Sapinsky objects and your Honor sustains, I don't want to go any further. I am not the attorney for Mountford here, but for the union and have a definite purpose in asking the questions I have, which have only been put as a foundation for what I wish to bring out."

The referee resumed the questioning.

Q.—Mr. De Veaux. Was there any discussion at meetings prior to October, 1911, and particularly during July in respect to the building of the clubhouse, and what was the opinion of the members? A.—There was no discussion until October, 1911. There was some about a clubhouse for the White Rats of America, but I know nothing of that.

Q.—Did Mr. Mountford oppose the building of the clubhouse? A.—Never heard Mr. Mountford make any statement on the floor.

Q.—Do you know of any instances of the wrongful use of funds? A.—I have in Mr. Mountford's own handwriting that the monies were stolen—not converted. It was in a letter to Major Doyle.

De Veaux then produced the letter and a paragraph in it read as follows:

"Get the inside facts about the rats and rub the stealing of the funds down his throat. When the smash comes, some of them will go to jail."

The witness then stated that he had another letter in which Mountford asked him to go to the District-Attorney about the stealing of funds from the union.

Val Trainor was then sworn and stated that he, like De Veaux, had been expelled from the union. He said he had been a member in 1910 and 1911, however.

Referee—Do you recall, Mr. Trainor, any of the officers saying that the money of the union would not be used for the clubhouse? A.—Yes, and once, when in an argument with De Veaux, Mr. McCree said: "To hell with the law. We're actors, not lawyers. I'm going to build this clubhouse if it's the last thing I ever do."

Q.—Do you know of any other facts bearing upon the funds of the organization? A.—One of the financial statements showed a shortage of $37,000. I demanded in open meeting that this discrepancy be explained. But it was not done. At every weekly meeting for ten weeks I demanded an explanation of the whereabouts of this $37,000 and because I would not be silent on the matter, charges were preferred against me, alleging that I was trying to disrupt the organization, and I was expelled. Others who questioned them in like manner also were expelled.

Q.—Were the members ever told at any of these meetings that their funds were to be used in the erection of a clubhouse? A.—No. On the contrary, at every meeting I attended it was positively stated that none of the members' money would be so used.

WANT BROADWAY PLAYS

Winchell Smith and John L. Golden are conducting negotiations by cable with several London producers for the English rights to "Lightnin'," "Three Wise Fools" and "Turn to the Right," the first two of which are running at present on Broadway.

Although most of the English bidders for the plays have made offers for each separately, Sir Alfred Butt last week cabled an offer for all of them, and it is quite likely that he will get them.

"Lightnin'" has played to capacity business since it opened here at the Gaiety Theatre, August 26, and, with the exception of the first two weeks after it opened at the Criterion Theatre, October 31, "Three Wise Fools" has been playing to an average of $12,000 weekly. After playing throughout the United States for two years, during which time it remained for long runs in New York and Chicago, "Turn to the Right" has more recently been produced in the army camp theatres throughout the country and also in stock.

WOOLFOLK BUYS "ODDS & ENDS"

Boyle Woolfolk has acquired the Western producing rights to "Odds and Ends" from Jack Norworth, who produced it here last year, and the musical play is scheduled for an opening in Louisville, Ky., January 29. The 1917 edition of "Hitchy-Koo" has also been acquired by Woolfolk, and these two musical plays, in addition to "Vanity Fair," now being shown in the Liberty Theatres, form the nucleus of a number of musical productions with which Woolfolk plans to enter the two-dollar production game.

It is said that Woolfolk, whose activities have been confined for the most part to the production of musical tabloids in vaudeville will drop his vaudeville interests entirely just as soon as two of his two-dollar musical productions start bringing in returns. Jesse Weil has been appointed Woolfolk's representative here.

SUE CREST PICTURES

The New Library, Inc., is suing the Crest Pictures Corporation, sponsors for the film "A Romance of the Air," in which Lieutenant Bert Hall, the aviator-author, is being featured, for $1,300.

According to the complaint in the action brought in the City Court, the defendant agreed to buy from the plaintiff 9,000 volumes of Lieutenant Hall's book "En L'Air" at twenty cents a volume. These were to be sold wherever the picture was being shown.

However, the complaint alleges, after receiving 2,500 volumes, which were paid for, the defendant refused to receive the balance. Weil and Espen are attorney's for the plaintiff, and Nathan Burkan represents the defendant.

CAHILL SHOW READY TO OPEN

"Just Around the Corner," the latest Weber and Anderson production, featuring Marie Cahill, is scheduled to open at Stamford, Conn., January 17, and will be presented in New York early in February. The same firm will also start rehearsals January 20 of the comedy entitled "Mary Be Careful," written by William Anthony McGuire.

IRISH LOSING OUT

Since Lyle Andrews booked "The Little Brother" into the Belmont Theatre and "The Gentile Wife" into the Vanderbilt, both of which are Jewish plays, William A. Brady says that he has given up all hope of keeping 48th Street Irish, as he had hoped to do.

CERTIFICATES FOR RESERVES

The members of the theatrical unit of the Police Reserves last week began receiving beautifully scrolled and embossed certificates of their service, signed by Deputy Police Commissioner Rodman Wanamaker and Inspector John F. Dwyer.

FLU ON WANE IN MICHIGAN

BATTLE CREEK, Mich., Jan. 10.—Influenza in this State is rapidly dying out, especially since the cold weather set in. All theatres and places of amusement are now open. Saginaw reopened on Christmas Day.

LONDON ACTOR TRADE UNION ANNOUNCES FIRST ELECTION

Fifty-Nine Candidates Appear in Contest for Thirty Seats in Council. Provincial As Well as Big Town Performers to Have Representation

LONDON, Jan. 10.—The first election for candidates who seek seats in the council of the newly formed actors' trade union has been announced and is scheduled to take place about March 1. Already there are fifty-nine candidates for the thirty seats in the council and considerable rivalry has sprung up. Among the candidates, forty-eight have been designated as being favorable toward a trade union policy. The attitude of the other eleven is not known though it may be that they, too, are favorably inclined toward the idea.

It was announced that the policy of the Council will be impeded if some of the members are found to be anti-trade unionist or only half-heartedly in the cause, and the union is, therefore, desirous of having such members elected to the Council as will subscribe to the principles for which the union was established. The artists in the provinces are also to have members in the Council who will have a full representative voice in looking after the interests of their provincial actor constituents.

Only members whose subscriptions are fully paid up for the current year are entitled to a vote. Probationers are not entitled to a vote. The following is a list of candidates, with an asterisk before each one known to be favorable toward trade unionism:

Name	Proposer.	Seconder.
*Ames, Gerald (Kinema)	Alfred Lugg	Beatrice Lyons
*Ainley, Henry	Sydney Valentine	Alfred Lugg
Arlton, Frank J	Roy Byford	Austin Melford
*Aynesworth, Allen	Sydney Valentine	Alfred Lugg
Ashwell, Lena	Eva Moore	Ernest Hendrie
*Braithwaite, Lilian	Sydney Valentine	Alfred Lugg
*Broughton, Phyllis	Norman Page	M. E. Loman
*Carew, James	Georgina Hamilton	M. E. Loman
*Cameron, Ine (Chorus)	Edith Marr	Evelyn Raymond
*Cochrane, Frank	Sydney Valentine	Alfred Lugg
Cooper Edward	Agnes Imlay	Ormonde Wynne
*Clarbour, Percy (Chorus)	Hugh Ormonde	Marjorie Home
*Cleave, Arthur	Lennox Pawle	Charles France
*Clarence, O. B	Sydney Valentine	Alfred Lugg
Colman, Lisa	Eva Moore	Ormonde Wynne
Dix, Frank	Sydney Paxton	W. E. Richardson
*Fay, W. G	Lilian E. Simpson	A. Harding Steerman
*Francs, C. V	Lennox Pawle	Alfred Lugg
*Forster, Luke	Sydney Valentine	Norman McKinnel
*Goddard, Alfd. (Provinces)	Alfred Lugg	Lucy Sibley
Griffles, Ethel	Agnes Imlay	Laura Leicester
*Groves, Charles	Sydney Valentine	Alfred Lugg
*Hamilton, Georgina	Norman McKinnel	Lennox Pawle
*Hendrie, Ernest	Julian Royce	F. J. Arlton
Hollingdale, James	Chris. Walker	Morrice Seaton
*Howard, Norman	Chris. Walker	James Hollingdale
*Heath-Saunders E. (Prov..)	Molly Tremaine	Ida Taylor
*Jerrold, Mary	Sidney Valentine	Alfred Lugg
*James, Owen (Provinces)	Henry Vibart	Alfred Lugg
Leighton, J. Scott	Ethel Hart	Ormonde Wynne
*Leslie, David (Provinces)	Bert J. Wilson	Teresa Osborne
Leycester, Laura	Ben Webster	Ormonde Wynne
*Lugg, Alfred	D. Neilson-Terry	Sydney Valentine
*McIntosh, Madge	Sydney Valentine	Alfred Lugg
*McKinnel, Norman	C. V. France	Lennox Pawle
*Milward, Dawson	Sydney Valentine	Eva Moore
*Moore, Eva	Henry Vibart	Lucy Sibley
Moncrieff, Murri	D. Neilson-Terry	Eva Moore
*Neilson-Terry, Dennis	Eva Moore	Henry Vibart
*Oscar, Henry	Sydney Valentine	Alfred Lugg
*Pawle, Lennox	Georgina Hamilton	Norman McKinnel
*Paxton, Sydney	Lilian E. Simpson	F. Llewellyn
*Payne, Edward B	Sydney Valentine	Alfred Lugg
*Raleigh, Saba	Sydney Valentine	Alfred Lugg
*Rean, Clifford (Provinces)	J.Fulton Miller	Arthur Gilroy
*Relph, George	D. Neilson-Terry	Lennox Pawle
*Royce, Julian	Ernest Hendrie	Dennis Neilson-Terry
Sibley, Lucy	Agney Imlay	Ormonde Wynne
*Simpson, Lilian E	A. Harding Steerman	M. E. Loman
*Story-Gofton, E	James Stevenson	Norah Melione
*Steerman, A. Harding	Henry Oscar	Eliazbeth Dundas
*Tully, George P	C. V. France	Douglas Imbert
*Valentine, Sidney	Alfred Lugg	Georgina Hamilton
*Vibart, Henry	Eva Moore	Dennis Neilson-Terry
Webster, Ben	Stephen Wentworth	Laura Leycester
*Wentworth, Stephen	C. V. France	Julian oyce
*White, J. Fisher	C. V. France	Alfred Lugg
*Wilson, Bert J. (Provinces)	David Leslie	Winnie Rousby
*Wright, Hugh E	C. V. France	Julian Royce

* Trade Union condidates

BRONX EXPO SUED AGAIN

The Bronx Exposition was again sued last week by the Harbishaw Electric Cable Company, Inc., which took a judgment by default for $1,200.

The complaint, which was served on H. F. McGarvie, president of the exposition, alleges that between July 11th and 13th last, the cable company sold wire to the Exposition worth $1,259, and the latter was credited with $108 for returned cable, leaving a balance of $1,151.

FORM NEW PRODUCING COMPANY

A new company called The Marne Productions, Inc., has been formed to produce a series of musical comedies. "Come Along," in three acts, dealing with the army of occupation, is the first one accepted by the concern. The production and management will be made under the the direction of Frank Jackson, connected for several years with Klaw and Erlanger. Bide Dudley wrote the book and John Lowe Nelson the lyrics and music.

SWEATNAM BREAKS DOWN

Willis P. Sweatnam, considered one of the foremost delineators of negro characters on the American stage, was last week taken to Dr. Alvin D. Wadsworth's sanitarium at South Norwalk, Conn., as the result of a nervous breakdown.

Sweatnam is past seventy years of age, it is said. He was a member of the famous Simmons, Slocum and Sweatnam Minstrel Troupe which opened at the Arch Street Opera House, Philadelphia, in 1872, and in more recent years played the negro roles in "The County Chairman," "Back Home," and "Old Reliable."

His wife died in 1908 and since that time, Sweatnam's friends say, he has exhibited extreme nervousnes and irritability. His nervousness has been especially apparent during the last three months. He makes his home in the city at the Hotel Netherlands, where his condition became rather alarming last week and his relatives were sent for. Two nieces, Jennie Sweatnam, of Chicago; Mrs. Maloney, of Washington, and a nephew, Charles Howland, of Providence, R. I., came here and made arrangements to have him removed to the sanitarium.

Sweatnam owns considerable real estate in Long Island, Pennsylvania, and Connecticut, and, if his condition does not show improvement soon, it was said that his relatives would make application to the courts for the appointment of a committee to look after his property.

TINNEY TO GET BONUS

Frank Tinney is not receiving a weekly wage for appearing at the Lexington Theatre in "Atta Boy," the musical play produced by the soldiers of the Proving Ground at Aberdeen, Md. But, it was explained last week, Tinney, as well as the other officers appearing in or connected with the management of the play, is receiving $20 a day for expenses.

And it was further explained that Tinney will receive a bonus of the profits of the play after the allotment toward the building fund for the proposed auditorium at the Proving Grounds has been designated by Col. William A. Phillips, who granted permission to the men to produce the play. The others connected with the play, including the cast, will also receive a bonus from the profits above the designated allotment. But Tinney will receive the lion's share.

After being scheduled for closing last Saturday night, the soldier management decided to keep "Atta Boy" at the Lexington for another week, a considerable reduction in the rent for the week being the deciding factor in prolonging the stay of the play, it was said. After closing next Saturday night the entire company and production will return to the Proving Grounds.

MET GOING TO ATLANTA

Negotiations have practically been completed between the Metropolitan Opera Company and the Atlanta Musical Association for a week of Grand Opera to be given in Atlanta, Ga., the latter part of April, when the opera season at the Metropolitan ends.

Last year, for the first time in eight seasons, the Metropolitan failed to present opera in Atlanta. This was due to the war. This year, however, it is expected, that the cotton planters will subscribe for all the seats long before the Metropolitan aggregation opens because of the great general prosperity that prevails throughout the South.

SAMPTER BUYS "HITCHY-KOO"

Martin Sampter has bought the ..ay Goetz production "Hitchy-Koo" and will send it on the road within the next two weeks. William Rock is conducting rehearsals and will play a part in the piece for a fortnight or so, the exact time depending upon when Frances White's health will permit her return to the stage.

UNCLE TO CONTEST KEITH WILL

BOSTON, Mass., Jan. 11.—Thomas Branelly, of Ireland, an uncle of the late A. Paul Keith, has filed his appearance in the Probate Court here with the view to contesting his nephew's will. He was not mentioned as a beneficiary.

"OVERSEAS REVUE" IS WEAK

HARTFORD, Conn., Jan. 13.—"The Overseas Revue" didn't go very strong at its first performance on "any" stage at Parson's Theatre to-night. All it lacked was a lot of clever comedy lines and some good music. It lacked the music very badly.

The performers, some of them well known entertainers, worked pretty hard. That much must be said in justice to them. The Revue had a friendly audience for the first performance, but it will have to undergo many changes for future shows if it is to survive.

For instance, Harry Kelly and May Boley, two excellent comedy people, struggle hard with nothing very much funny to do. Elizabeth Brice sings and dances with her usual skill, but her songs don't amount to anything at all. Will Morrissey directs the show and takes the audience into his confidence regarding conditions in France and on the stage as he goes along.

DANCING WIDOW OPENS

WILKESBARRE, Pa., Jan. 7.—"The Widow," a new musical comedy, was presented last night at the Grand Opera House by the Misthenthal Brothers and was well received. The scenes of the play are laid in a motion picture studio, where each of the two male principals disguises himself as Charlie Chaplin and the confusion which arises causes the fun.

The music is tuneful and catchy. A. S. Byron and George B. Tripp, as the disguised Chaplins, kept the audience laughing. Marjorie Sweet as the vampire, won favor because of her pleasing personality and singing. Miriam Felger, as the Widow, sang several songs in good voice and received full recognition for her efforts. There was a sprightly chorus of twelve young girls.

AGED ACTRESS IN WANT

Mrs. Thomas Whyte, seventy years old, who says she is Jennie Haile, one time well known on the stage, is living in a back room of a tenement at 1644 Amsterdam avenue, this city. She says that up to three years ago she appeared on the stage, but that now it is almost impossible for her to get work.

Jennie Haile was for years well known on the light opera stage, appearing in such roles as Kitisha in "The Mikado," and Little Buttercup in "Pinafore." According to Mrs. Whyte, when, after fifty-four years on the stage, she was unable to act any more, she went into the costume business and furnished costumes for many leading stars.

WILLIAMS GETS "TOBY'S BOW"

John D. Williams has taken over "Toby's Bow," a new comedy by John Tainter Foote, from Smith and Golden. Norman Trevor and George Marion are to have the principal roles, while the rest of the cast will include Elberta Burton, Merle Maddern, Jane Ellison, Charles A. Stevenson, Charles Esdale, Eric Snowden, Jessie Todhunter, Fred Howard and John Stokes.

Williams has put the play into rehearsal and it will have its premiere within a fortnight. It is the first of a series of comedies in which Trevor and Marion will jointly appear. "Three for Diana," by C. B. Fernald, author of "The Cat and the Cherub," will follow "Toby's Bow."

LEBLANG SELLS THEATRE STOCK

Walter Rosenberg has become one of the principal stockholders of the corporation holding the lease of the Standard Theatre, this city, and, according to a statement issued on Monday, owns 40 per cent of the stock, which he purchased from Joe Leblang. The rest is held by John Cort and an associate. It is understood that Rosenberg will take over the management of the house.

TAKE LEXINGTON FOR 2 NIGHTS

The Western Electric Company has leased the Lexington Theatre for the nights of Jan. 20th and 21st, where they will show to their 3,000 employees in New York, four industrial pictures. One of the films was made for the company by Harry Levey.

TICKET BROKERS SCORN NEW LAW

READY TO FIGHT ARREST

The theatre situation so far as the new ordinance forbidding it is concerned, settled down to a point where speculators are awaiting the arrest of one of their number so that they can make a test case. Meanwhile, they are going ahead selling tickets, some within and some above the fifty-cent limit set by the law, but 90 per cent of them without licenses.

This situation has now been going on for over two weeks, but, although Assistant District Attorney Kilroe has repeatedly told newspaper men what he intended to do, the speculators have concluded that he is going to do nothing at all.

Louis Marshall, who has been retained by the speculators to contest the first arrest made under the new law, was reported early in the week to have concluded several conferences with Corporation Counsel Burr, during which, it is said, he informed the Corporation Counsel that one of the biggest speculators in town had agreed to stand for an arrest just to have the constitutionality of the law tested. It was said by the speculators during the week that Mr. Marshall had practically guaranteed them a victory in any fight that may be brought over the constitutionality of the law by agreeing to accept no fee in case he loses. In the event that he won, however, that agreement was not to go.

"The Board of Aldermen has no more right to tell a man how much he shall pay for a theatre ticket and for how much he shall sell it than it has to fix the buying and selling price of a horse or any other article," declared Mr. Marshall last week.

"During the war," Mr. Marshall continued, "it is true Federal Government commissions did fix the prices of certain necessaries of life, but these are not war times now, and going to the theatre is not a necessary of life. People don't need to go to the theatre if they don't want to. If they object to the prices that are asked for tickets, they may stay at home. A man has a right to buy theatre tickets at any figure he can and sell them for as much as he likes, if he finds somebody foolish enough to pay the price."

District Attorney Swann said: "I have instructed Assistant District Attorney Kilroe, who helped to draft the ordinance, to investigate all reported instances of violations of the ordinance and prosecute to the limit."

The managers of the theatres along Broadway were confronted with the newest move made by the municipal authorities in their efforts to enforce the Williams-Kilroe ordinance, when representatives from the office of License Commissioner John F. Gilchrist visited the theatres and delivered to each manager the following letter of instructions:

"To the Licensees of Theatres:

"You are hereby directed to place on all tickets sold by you after this date the following condition and warning:

"'If sold or resold in violation of the Theatre Ticket Ordinance, approved December 22, 1918, this ticket will be refused at the door.'

"Compliance with this direction will protect you from a possible forfeiture of your license if the terms of the ordinance be violated at your theatre.

"JOHN F. GILCHRIST, Commisioner."

ARTHUR BOURCHIER MARRIES

LONDON, Jan. 6.—Arthur Bourchier and Kyrle Bellew were married on Christmas Eve, but kept the matter sceret until now. Mr. Bourchier was divorced fro.. Violet Vanburgh in 1917. The two have been married on the stage at the Strand in "The Scandal" many times, and are now a couple in real life.

SOPHIE TUCKER DRAWING $2,000

Sophie Tucker, at present chanteuse at Reisenweber's Restaurant, is averaging $2,000 weekly. Besides receiving a fixed salary, she shares in percentage of the couvert charges.

On January 21, Miss Tucker will run a benefit at Reisenweber's for the Sun Tobacco Fund for Soldiers, donating her share of the evening's couvert charges as an initial offering. In addition, she will auction off many presents that have been donated. Because of her tobacco fund activities, Miss Tucker has been dubbed "Our Lady Nicotine" by the A. E. F. in France. She has deferred her opening in Jack Lait's farce with music, "A Fat Chance," in which she was scheduled to open early this month, until the latter part of next Spring. Archie Gottler and Sidney Mitchell are writing the special songs she will sing in the piece.

HUNS HISS ALLIED DANCERS

BERLIN, Jan. 10.—A film association has been advertising a public ball at the Zoological Gardens, for some time at which a number of foreign dancers, Frenchmen and Americans among them, were likely to appear. No changes were made despite newspaper warnings.

Some German soldiers appeared before the opening of the ball and made the directors of the Zoological Gardens promise that the foreign dancers would not appear. The promise, however, was ignored by the directors, who permitted Mlle. Malvine and Mme. Fernando, of Paris, to perform one of their extraordinary dances. A deafening noise greeted them bfore they had hardly started—hoots, hisses and jeers coming at them thick and fast, until they stopped. Mlle. Malvine then shouted back "Vive La France!" and there was more trouble until the managers hurried them off. Hayes and Biller, of New York, who went on after the French duo, were received in similar manner and retired quickly.

PAY TRIBUTE TO ROOSEVELT

At two o'clock last Wednesday, all theatre business halted in respect for Col. Theodore Roosevelt. The lights at the Hippodrome were dimmed for sixty seconds, while all of the attendants stood at attention and the orchestra, conducted by Sousa, played a funeral march. Col. Roosevelt's last public statement was read from the stage of the Hippodrome.

At the Astor, one of the actors came before the curtain after the first act at the matinee and asked the audience to join in a special tribute to the ex-president. All rose and stood silently, while the orchestra softly played "The Star Spangled Banner."

The windows of all box offices were also closed.

HAS PECULIAR DISEASE

The case of Joseph Robertson, a stage hand, who was taken to the Bellevue Hospital from his home, has puzzled the physicians. He is suffering from an illness known as angio neurotic edema, which causes an extreme non-inflammatory swelling about the head.

The patient's throat and head are swollen to twice their normal size and there is danger of his choking to death. Dr. John Rosenblatt, the receiving physician, states that the hospital has on record only four such cases. Robertson's case is supposed to have been caused by eating too many shellfish.

INDIANA TO HAVE SUNDAY SHOWS

INDIANAPOLIS, Ind., Jan. 12.—The local dramatic managers have been advised that the Legislature of Indiana will surely pass a bill authorizing Sunday shows and for that reason no attempt will be made to force the question of Sunday night performances. The managements of the Shubert-Murat and English Theatre plan to give "Experience" and "Chin Chin," respectively, as a test, as the vaudeville houses, under the present law, have been permitted to give Sunday performances while the dramatic theatres have remained closed. The Legislature is expected to act at once and pass a law that will give to dramatic shows the privilege now enjoyed by vaudeville.

AMUSEMENTS TO PAY $45,000,000 IN WAR TAXES

GOVERNMENT MAKES ESTIMATE

WASHINGTON, D. C., Jan. 9.—It is estimated that the theatres and other forms of amusements will contribute approximately $45,000,000 in war tax revenues to the government for the year ending December 31, 1918. These figures are based on the amount derived from the various places of amusement throughout the country for the fiscal year ending June 30, 1918, which was $31,191,632.68, according to the figures submitted by the Commissioner of Internal Revenue. Comparisons with the totals for 1917 follow:

Theatres, museums and concert halls, 1918, $794,963.29; 1917, $1,027,927.63; decrease for 1918, $232,964.34.

Circuses, 1918, $19,398.10; 1917, $7,786.48; increase, $11,611.62.

Street fairs and other public exhibitions, 1918, $50,998.80; 1917, $37,820.89; increase, $13,177.91.

Admissions to places of amusement or entertainment, 1918, $26,357,338.80; 1917, none. The admissions tax did not become effective until after the fiscal year started July 1, 1917.

Under the headings of "Capital Stock of Corporations," "Occupations, Acts and Privileges Not Otherwise Specified," etc., those interested in the amusement industry naturally contributed large sums. However, these are not enumerated as such in the report of the commissioner.

Dues collected from social clubs, athletic or sporting clubs or organizations amounted to $2,259,056.57, and by bowling alleys, billiard and pool tables $1,086,307.82 in 1918, as against $1,331,753.37 in 1917, a decrease of $245,455.35.

Still other collections of special interest to the amusement industry reported are $24,306,350.26 from passenger tickets sold by rail, water and electric lines, and a total of $2,236,699.76 from seats, berths and staterooms.

The grand total of collections from all sources of internal revenue for 1918 fiscal year were $3,694,619,638.72, as compared with $809,303,640.44 in 1917, an increase for 1918 of $2,885,225,998.28.

VERA MAXWELL IS HOSTESS

Vera Maxwell, who has appeared in both the Ziegfeld "Follies" and Century Roof shows, has been made hostess of the Paradise Room atop Reisenweber's Restaurant, where her duties will consist chiefly in greeting her friends who come to patronize the place.

Joan Sawyer, at present preparing to make her re-appearance in vaudeville, formerly did this duty. After Miss Sawyer left about a month ago, the Paradise Room was closed, and Charles Kerkow, the decorator, was set to work redecorating the room. The task was completed last Thursday, on which night the formal reopening of the room took place, Dan Caslar's orchestra being the principal attraction besides Miss Maxwell.

"LISTEN LESTER" HAS NEW BIT

A new bit, called "Age Before Beauty," has been incorporated by John Cort into "Listen Lester." The scene is part of the number "Sweet Stuff" which Johnny Dooley has. Katherine Stout has the role of Beauty, and old age is represented by Enid Gray, a character actress. The grey-haired mother makes her appearance after Dooley has sung to a number of comely women and, contrary to the usual procedure in musical comedy, the entire crowd bows in deference to "Old Age."

COMSTOCK HAS NEW COMEDY

"Adam and Eve" is the title of a new comedy which F. Ray Comstock is soon to put into rehearsal. George Middleton and Guy Bolton, who wrote "Polly With a Past," are the authors.

OPENING DATES AHEAD

"The Climax"—(Revival)—Comedy, Jan. 16.
"The Marquis de Priola"—Liberty, Jan. 20.
Actors' Fund Benefit—Century, Jan. 24.
Chicago Grand Opera Co.—Lexington, Jan. 27.

OUT OF TOWN

"Cosette"—Atlantic City, N. J., Jan. 16.
"Showmen's League Banquet—Chicago, Jan. 19.
"Just Around the Corner"—(Marie Cahill)—Washington, D. C., Jan. 20.
"The Dislocated Honeymoon"—Atlantic City, N. J., Jan. 23.
"The Slumber Party"—Philadelphia, Feb. 17.

SHOWS CLOSING

"Glorianna"—Liberty, Jan. 18.
"The Voice of McConnell"—Manhattan Opera House, Jan. 20.

FORMER ACTRESS WINS CASE

ALBANY, Jan. 13.—Morna Cliff Schley, formerly an actress and known on the stage as Morna Cliff Andrews, received a verdict in her favor last week when the Court of Appeals reversed judgment and dismissed the complaint in an action brought by her husband, James Montfort Schley, a lawyer, who is at present with the American army in France, to set aside a confession of judgment for $35,000 and to avoid a separation agreement.

The parties were married in 1901, Mrs. Schley having had a previous matrimonial experience. Originally, Mrs. Schley had instituted divorce proceedings in Texas against her husband. She dropped the divorce action and came to New York, where she started a separation suit. After confessing judgment for $35,000 in the separation suit, the husband brought an action in the New York Supreme Court to have the confession of judgment set aside on the ground that the same was obtained illegally.

CANADIAN SOLDIERS GIVE SHOW

TORONTO, Can., Jan. 10.—"The Khaki Follies," under the auspices of the Grand Army of Canada, was successfully presented here by Messrs. Holmes and Sutherland before an audience of more than 4,000 persons, including hundreds of returned soldiers and their wives.

The book, lyrics and music of the show were written by William H. Perrins, and the players included a number of soldiers. Several of the song numbers were particularly well received, among them being: "The British Navy" and "We're Proud of You, Canada," sung by Sergeant Major Holmes; "There Are Tears in Your Dear Eyes," by Lee Johnson, and "I'm on the Staff," by Miss Melville. Nancy Cochran sang Scotch songs, and George Hill rendered a yodeling song. L. W. Parsons and Bert Bach appeared in the skit "The Major's Hot Water Bottle," and kept the audience laughing. J. A. Sutherland acted as accompanist.

McGARRY STARTS FOR INDIA

Garry McGarry and Frank Wilson are now on their way to India, where they will join T. Daniel Frawley's company which is making a globe trotting tour and is now in that country.

Frawley intends to visit Siberia to entertain the soldiers of the allies stationed there and McGarry's brief return to this country was mainly for the purpose of completing the necessary arrangements with the War Department. Secretary of War Baker has given permission to exhibit there "America's Answer," the war film. The plays which McGarry expects to produce in Siberia are "Three Faces East," "The Very Idea," "The Brat," "The Man Who Came Back," "Believe Me Zanthippe," "Mary's Ankle," "A Pair of Queens," "Here Comes the Bride," and "Good Gracious Annabelle,"

LARRY WEBER MARRIES

It became known last week that Larry Weber, the theatrical producer, has married Edith Hallor, former leading lady in "O, Lady, Lady." When Weber was asked about it last week, he said: "Yes, it is true I have married Miss Hallor, but beyond that I have nothing to say."

Miss Hallor sued Weber for breach of promise and $250,000 damages several months ago, but the suit has been discontinued.

VAUDEVILLE

UNGER TAKING HIS BUSINESS, SAYS SHEA

COURT ACTION IS LIKELY

Joe Shea and his former booking agent Sol Unger, have got into an argument over acts which, before it is finished, will probably lead to Shea going to his attorney, Harry Saks Hechheimer, and making application to the courts to have Unger enjoined from doing certain things which he now charges are injuring him.

Unger left Shea's office last month after having been employed there since the first week in January of last year, and Shea says he is doing everything in his power to coax away acts with which he did business while in Shea's office. In doing this, Shea says, he is greatly aided by the information he obtained while working for Shea, when he was permitted to know all the "office secrets" regarding salaries, exclusive service, contracts, etc., and was permitted to have free access to the books of the business.

Shea says that, after hearing he was making an attempt to take away his business, he went to him and asked him to lay off, but that Unger replied he would go as far as he liked. He says he also has been telling people that he (Shea) is out of business.

Shea has a contract with Unger which the latter entered into early last year, under which he was to become booking manager for Shea at a salary of $50 per week, except during the months from May to September, when he was to draw only $30 per week. In addition to this he was to receive 10 per cent of whatever business he did.

The contract also contains a paragraph to the effect that, should the agreement be cancelled for any reason, he (Unger) would not attempt to solicit any of the acts booked by Shea. It is on this clause that any court action which may develop will be brought.

VAUDE GETS "BEAUTY SHOP"

"The Beauty Shop," the musical play produced here several seasons ago by Cohan and Harris, with Raymond Hitchcock featured, has been acquired by Harry A. March, who has had it condensed for vaudeville with twenty people in the cast. The principals include Frank Shea, Lillian Ludlow, Marion Gould, Leonard Delmore, Richard Simpson, Helen Menthe and Charles Hunter. Jerry Jerreld has been engaged as musical director. The piece is scheduled to open next Monday. Channing Pollock and Rennold Woolf are respectively responsible for the book and lyrics, and Charles Gebest wrote the music.

FLATBUSH CLEANING UP

The Flatbush, Brooklyn, a Moss house, which formerly played big time bills, but which, since coming under Moss' management, has followed a pop price picture and vaudeville policy, rolled up a gross of $9,000 last week with a bill that would appear to have cost about $3,000. The week constitutes a record that tops any of the former weekly box office statements by $2,000, being nearly $2,500 in excess of the biggest gross turned in by the Flatbush at the height of its "big time" career. The Flatbush broke a precedent this week by holding over Singer's Midgets for a full week, a half week being the limit of any act's engagement thus far under the Moss regime.

WILL LEAVE CLAYTON ACT

Tom Dingle and John Guiran will leave the Bessie Clayton dancing act next week at the Bushwick, Brooklyn.

MERCEDES RETURNS TO VAUDE

Mercedes, who has been playing the cantonments with his own troupe of specialty entertainers for the last five months, will return to vaudeville in a couple of weeks, his opening date more than likely being the Palace. Harry Weber is handling the turn. The Mercedes road show closed in Michigan last week, the members of the cast returning to Chicago.

ROONEY AND BROWN TOGETHER

Pat Rooney and George Brown have been routed together for six weeks in the big time houses about New York, so that Rooney can work the burlesque on the Brown act which he introduced at the Colonial last week. Flo Ziegfeld went up and gave the combination the once over during the week, with the idea in mind of signing both acts for his "Midnight Frolics."

BROOKS HAS NEW ACT

Marty Brooks is producing a new musical act entitled "The Girl and the Cup," which is scheduled to open January 23 at Elizabeth, N. J. Johnny Morris and Percy Chapman will head the cast of eight people. Percy Chapman wrote the book, and the songs and lyrics are by Marty Brooks.

HAMMERSTEIN ENGAGES FRISCO

Frisco, the jazz dancer, has quit vaudeville for the time being, having started rehearsals this week with Arthur Hammerstein's new show, "The Slumber Party." He will be featured in the show, in which several other vaudevillians will be seen, including Olga and Mishka, the novelty dancers.

LEW GOLDER RECUPERATING

Lew Golder, the vaudeville booking agent who has been away from his office in the Palace building for the last two weeks as the result of an attack of influenza, will spend a week or two at Atlantic City before getting back into harness again.

ADLER & JEANETTE TEAM UP

Harry Adler, formerly of Adler and Arline, who returned from France last week following a long period of service abroad as an "overseas entertainer," has framed up a new act with Miss Jeanette. The turn will break in out of town in a week or so.

HOUSE MANAGERS CHANGE

Several managers of vaudeville houses in New York were switched last week, the changes including Bob O'Donnell from the Harlem Opera House to Proctor's 125th Street, John Lovenbridge from Proctor's 125th Street to the Alhambra and Sol LeVoy back to the Harlem Opera House.

NEW ACT IS FORMED

Flo Lewis, formerly of Gould and Lewis, and Frank Joyce, a brother of Alice, the film star, are rehearsing a new act which will shortly make its appearance under the direction of either Max Hart or Charley Bierbauer.

DOCKSTADER CHANGES ACT

The death of Colonel Roosevelt has forced Lew Dockstader to eliminate that part of his monologue which referred to the great American.

LOEW SIGNS SUBMARINE F-7

Submarine F 7, the former Winter Garden spectacle is to play one week stands at different theatres on the Loew circuit.

ACT LAYS OFF

Conlin and Glass are laying off. A ten-pound baby girl arrived January 6 at their home in Chicago.

WANT BAR TO CANADA LIFTED

WOULD AID PERFORMERS

OTTAWA, Can., Jan. 13.—The first step toward letting down the bars to crossing from Canada to the United States or vice versa, put up by the Alien Act, was taken in Parliament today when discussion was entered into regarding the lifting of the ban which prevented Americans, in common with other foreigners, from entering this country. While it is fully recognized that the war can not be considered as ended until the treaty of peace is actually signed, it has long been known that the drastic laws, made necessary by the war, are inimical to the interests of Canada and the United States.

In the discussion, it was also pointed out that the extremely friendly relations, made even more friendly than ever before by the conflict, existing between the United States and Canada, and the fact that these countries are so far removed from the actual seat of war, constitute two very cogent reasons why all restrictive laws between these countries should be removed as speedily as possible in order to re-establish the conditions existing before the war, thus permitting Americans to enter Canada at their pleasure.

This action will mean much to American performers, particularly vaudevillians. On account of army and navy restrictions since the United States joined forces with the Allies, drastic laws were made regarding the incoming and outgoing of the peoples of the two countries, and performers were put to great inconveniences. Many who were booked to appear here cancelled, and many who wanted to come were refused bookings because of the many difficulties that had to be overcome.

Action by Parliament here will be far-reaching in its effect and will be gladly welcomed by performers of both countries who are eager to return to the old days when crossing the border between the United States and Canada meant no more, in effect, than the going of a citizen of the United States from one of his country's States to another.

NEW TWO ACT FORMED

Coral Melnotte, formerly of the Melnotte Sisters and more recently of Melnotte and Norton, has formed a vaudeville partnership with Edna Leedum, late of Edmunds and Leedum. The team has a new act, written around their respective talents, which they will show at the Harlem Opera House, the last half of the current week.

MLLE. DAZIE COMING HOME

Mlle. Dazie, who has been at a hospital in Cleveland since she took sick there three weeks ago, will be brought to her home in New York this Thursday, if the Cleveland physicians who are attending her think she is strong enough to make the trip.

CONRAD ON MOSS TIME

Con Conrad, who recently split with his partner, Jeanette Martine, following their engagement at the Alhambra Theatre, is now doing a single and has been booked for an engagement over the Moss time by Jack Linder.

SIGN KALMAR AND BROWN

Kalmar and Brown have been signed by the Shuberts for twenty consecutive weeks about New York, opening at the Winter Garden shortly.

LIANA CARRERA HAS NEW ACT

Liana Carrera, daughter of the late Anna Held, who was the principal beneficiary under the will of her mother, through whom she inherited about $200,000, will re-enter vaudeville early next month in a new musical act called "A Fairyland Fantasy." It is being produced by Evangeline Weed.

Miss Carrera will be billed in the act under the name of Anna Held, Jr., which she has adopted for stage use hereafter. The act will carry twelve people and went into rehearsal last week. Charles Terrill and Yvonne Von Lane are among the principals.

PROCTOR'S, ALBANY, MORTGAGED

ALBANY, N. Y. Jan. 10.—Papers were filed in the county clerk's office to-day showing that the Home Savings Bank has taken a $140,000 mortgage on Proctor's Grand Theatre on Clinton Square, owned and operated by F. F. Proctor as a vaudeville and film house. F. F. Proctor and Georgianna A. Proctor, of New York City, signed the mortgage.

WANTS DEELEY TO PAY

Joe Kane claims that Ben Deeley owes him a week's salary, and, accordingly, has asked the N. V. A. to see that he gets it. Kane alleges that Deeley let him out with a two weeks' notice, but only gave him one week's pay. Consequently, he is very desirous of having Deeley pay the other week's pay, which, he claims, by all theatrical precedents, is due him.

SENNETT JAZZERS ENTER VAUDE

Sennett's Entertainers, from Sennett's road house, well known to theatre folks, and consisting of Alexander, Wink, O'Brien, Phillips, Butler, Carbun, Wilkens, Messenger, and Gallagher are now presenting a vaudeville act on the Moss time. They appeared at the Prospect the first half of last week.

TO PRODUCE IN VAUDE

Max Siegel, associated with John D. Williams for several years, will soon make his debut as a vaudeville producer, presenting his own one-act comedy, "Broken Hearts." He will present two dramas, "Danger" and "The Clown," both written by himself, following "Broken Hearts."

MILLER & PENFOLD SPLIT

The Eddie Miller and Tom Penfold act split last week. Miller has signed with the Elizabeth Brice Over Seas Revue and Penfold will probably return to the music business.

NELL WOODS RETURNING

Nell Woods, formerly of Clark and Woods, is about to enter vaudeville again in a new act called "The Jazzettes," which she will head. Epstein and Sofranski own the act, which they will also book.

LOEW GETS ANOTHER HOUSE

ST. LOUIS Jan. 13.—Marcus Loew is now the owner of the Garrick Theatre, St. Louis, and will open it in the near future with his usual policy.

TO HAVE TWENTY-TWO IN CAST

H. D. Zarrow is about to launch a new act with twenty-two people in it. He now has five musical comedy tabloids on the road, all playing the Sun time.

GARYN JOINS FOX FORCES

W. B. Garyn, who succeeded Robert Wayne as manager of Keith's Alhambra, has joined the Wm. Fox Pictures booking department.

MILLIGAN JOINS SHEA

Carl Milligan, recently discharged from the army and who was formerly connected with the Pantages Circuit, joined the Harry A. Shea Vaudeville Agency.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on pages, 9, 10 and 22)

RIVERSIDE

James Dutton and Company in a finely put on equestrian act opened the show and started the evening's entertainment off in excellent shape.

Counte Perrone, an operatic baritone, and Miss Trix Oliver, a coloratura soprano, who also is a capable pianist, rendered a repertoire of operatic and popular numbers. The baritone possesses a voice big in volume and pleasing of quality, while Miss Oliver not only sings and plays excellently, but is a most attractive appearing miss as well. The act was excellently received.

"In the Dark," described as a mystery melodrama, is a novel sketch well played by a cast of seven people. It endeavors to teach the dangers of circumstantial evidence, and in order to convince a judge of a mistake he is about to make in the charge he is to make to a jury on the following day, a murder is supposed to have been committed in a small hotel where he and a traveling theatrical company are stopping. The evidence, while purely circumstantial, seems conclusive, and as it is developed points directly at first one and then another until finally each one present is convinced of the guilt of the other. At the finish it develops that the man has not been murdered at all, but has merely staged the affair to convince the judge of the error he is about to commit.

Harry and Emma Sharrock got laughs a-plenty with their mind-reading sketch, "Behind the Grandstand." The mind-reading stunt, which is the big feature of the act, is held back until the last and this fact, combined with the speed and accuracy with which it is put over, carried the act over to a big success. All the difficult mind-reading stunts known to vaudeville audiences were performed with seeming ease and great speed, and through all ran a clever vein of comedy which made of the offering a most acceptable act.

The Marmein Sisters, dancers, with David Schooer, closed the first part of the show with one of the best put on dancing and musical acts seen in many months. It will be reviewed under New Acts.

Al. Lydell and Carleton Macey opened after intermission in the comedy sketch, "Two Old Cronies," and won laughs and applause in abundance. Macey, in the character of the retired naval officer, was excellent, while Lydell, in the role of the old Grand Army man, is doing the best comedy work of his career. Macey did a good bit of work in his recitation which told of his boy "Jim," while Lydell got the big laugh of the act when, in reply to the naval officer's complaint that he always had to march to a soldier tune, he said "Who in h—— could march to 'Asleep in the Deep'?"

Phyllis Neilson-Terry rendered a programme of semi-classic songs, and for an encore a dramatic recitation. In spite of the pureness of the soprano's voice and its evident culture, her singing would be far more effective if she used a greater breath support and gave more thought to her enunciation. Her recitations were practically faultless, which makes her poor enunciation in the vocal numbers all the harder to comprehend. The fault was especially noticeable in "Somewhere a Voice is Calling," a number which is fully as beautiful lyrically as its music.

Pat Rooney and Marion Bent scored one of the big hits of the bill with their singing and dancing. Miss Bent is wearing some new and striking costumes, while Pat is doing some of his best dancing. Some imitations of the dancing stars got a lot of applause at the act's finish.

George N. Brown, the walking champion, closed the show and scored a smashing laughing hit. When he called for athletes to test his apparatus Pat Rooney and Al. Lytell responded, and in comedy gymnasium make-ups entered the competition. Their race had the audience in roars of laughter. Brown and his trainer, Billy Weston, then walked a fast mile which held all in until the finish. W. V.

PALACE

Olympia Desvall and her trained horses and dogs opened the show and furnished a fine bit of entertainment. The act is finely put on and an attractive opener.

Mlle. Natalie and M. Ferreri, dancers billed for the second position, did not appear and their place was filled by Burley and Burley, two men, who did some clever acrobatic stunts on a table and made a bid for comedy honors with a few stories. This portion of the act could well be dispensed with as most of the stories were pointless and really detracted from the acrobatics, which were good.

Harry Watson, Jr., back at this house for the second time this season, presented the telephone scene from "Odds and Ends" and the burlesque boxing bit. Watson is very funny in both scenes but, for some reason, did not arouse the laughter which was accorded the act on its first presentation at this theatre.

The audience humorists, and there was a large number present Monday afternoon, started to make it difficult for Bob Hall when he called for subjects around which to weave his extemporaneous songs. One asked him to sing "Why Is a Cow?" while another called for "How High Is Up?" Amidst these calls, however, some one shouted "Roosevelt," and to a medley of old-time Southern tunes Hall sang a really remarkable tribute to the late statesman. The applause at its finish was tremendous and the rest of the way was easy going for the extemporaneous chap. One of the hits of the bill was registered by him.

Nan Halperin duplicated her big success of last week with one of the finest collections of songs she has ever been identified with. Each lyric is a gem and, rendered in her charming manner, makes of the act one of vaudeville's most artistic offerings. Words and music of all her songs are by William B. Friedlander, who, in Miss Halperin's second song cycle, has suited the talented artist almost to perfection.

Another of the Red Cross motion pictures was shown after intermission and was followed by Jimmy Hussey who, assisted by William Worsley, is presenting his old war playlet, "Somewhere in Vaudeville." The effect of the war's closing has had no effect on the Hussey sketch, which is a laugh from beginning to end. Hussey, as the buck private who, in spite of the draft and the inconveniences of camp training, cannot take war seriously, is doing the best work of his vaudeville career and his vehicle is an excellent one. He is still singing the "Jim" song. A new song by Wormsley got a big hand.

Bessie Clayton's dance revue, after several months' playing, is now in its best shape and is running without a break from beginning to end. Frank Hurst, who is new in the act since it was seen at this house, is an improvement over his predecessor and sings his numbers in fine vocal style. The Cansinos are as clever as ever, while Tom Dingle and John Guiran do much to carry the revue over to the big success which it scored at Monday's first performance. The offering is by far the best act which Miss Clayton has ever presented.

Jack Norworth, with Franke Meade at the piano, sang a fine repertoire of special songs and one or two published ones as well, the latter, however, sounding new owing to Norworth's excellent rendition. The "Wild Women" number he put over finely, as he did a new "Salvation Girl" song of his own composition. The singing waiter number is great and was liberally applauded.

Toto the clown, in a clever contortion act, closed the show and scored a hit in that difficult position. The act is well put on and Toto is a fine performer. W. V.

COLONIAL

This week's entertainment is in keeping with that booked at the Palace, as three headliners share the honors. Nan Halperin, on next to closing, came from the Palace and presented her new act before a cyclorama, discarding only the "dream" number. Marguerita Sylva proved a sensation with a wonderful routine of songs and a personality that radiated good cheer. The balance of the show went over with a bang.

The pictures opened and were followed by The Four Sensational Boises, one of the best flying acts in vaudeville. The comedian is a marvelous flyer and registered many laughs by his splendid idea of comedy. A girl filled in the gaps and the two catchers, including Harry Boise, made a quartette that will be difficult to equal.

Clinton and Rooney opened with their dark lanterns and then offered songs and dancers that placed them in immediate favor. Julia Rooney gave a faithful imitation of her brother Pat that was one of the features of the act. Clinton rendered a comedy song that also went big. The act could hold down a more important position.

Moran and Wiser interested all with their well-known hat-throwing specialty. Bill Moran lingered too long with the audience "bit," to get the proper results. However, the boys are marvels in their line and did well.

Williams and Wolfus are favorites at this house and received their full quota of laughs. The act has been rearranged since its last New York showing, but still retains its wonderful entertaining qualities. They scored a substantial hit.

Marguerita Sylva opened her act with a war song and followed with two popular numbers. After their rendition much applause was in evidence, as they were sung wonderfully well. She then offered a selection from "Carmen," to the delight of all. A French-American novelty song followed, and then an Irish comedy number. The prima donna has an act that will undoubtedly score on any bill as it is wholesome and expertly delivered. Miss Wollerson accompanied at the piano.

Harry Breen followed after intermission and proved to be one of the bright spots of the bill. His "nut" comedy was relished and he made a speech of thanks after the extemporaneous song.

Harry Green and Company presented "The Cherry Tree," and although many in the audience have seen the playlet before it has lost none of its entertaining qualities. Green, as "George Washington Cohen," gave a fine performance, and his associates did well with their assignments. Green announced that he has a new act in preparation, and would be pleased if the audience would accept it in the same spirit as they have "The Cherry Tree."

Nan Halperin is an artiste to her fingertips and held her listeners' attention to the last moment, although the hour was late.

Bradna and Derrick closed the show with a pretty riding act in which Fred Bradna acted as ringmaster. The pair ride well and the horses are finely groomed. As a sight act this can be compared with any in vaudeville or circus. J. D.

HARRY BAILEY WITH RAPF

Capt. Harry Bailey, who was manager of the Alhambra before receiving his commission in the army, has been discharged from the service, and will go out ahead of "Wanted for Murder," acting in the capacity of special representative for Harry Rapf.

CONRAD AND MARTINE SPLIT

After the conclusion of their engagement at the Alhambra, Janette Martine and Con. Conrad dissolved partnership.

ORPHEUM

Johnnie Singer and his Dancing Dolls opened the bill with their neat dance offering. The three are capable dancers and have an excellent variety of steps. They started with a song and dance ensemble, followed by a semi-classic number by the two girls. An eccentric dance by Singer got him a big hand, and the concluding dance by the trio sent them to a good hand.

Ted Doner has the second spot on the program—a rather poor arrangement, for this puts two dancing acts at the head of the bill, and makes Doner's work much less effective than it would be if he were shifted to a lower spot. In spite of the handicap, Doner scored a big hit. Possessed of a fine personality, dancing ability that is remarkable, a clever vehicle and a little lisp, he soon won the audience and received a generous round of applause.

"Sweeties," a musical sketch by William B. Friedlander, with Lillian Berse in the leading role and Al Warner, Frank K. Ervin, Jack Weiner and James McCue in the roles of the Captain, Marine, Ace and Blue Devil, respectively, found the going easy. The piece is cleverly written, has pleasing music and is excellently acted. James McCue is particularly good in his role, although the others do creditable work.

Ann Gray sang, and played a number of classic and semi-classic selections on the harp. She possssees a pleasing voice and her work on the harp was so good that several encores fell to her share. Her second selection, the "Will o' the Wisp," is a gem and her rendition of it seemed to enhance its beauty.

Leon Errol concluded the first section of the bill and made the audience roar with laughter. The act is one of the funniest seen hereabouts in some time. Errol's conception of the "drunk" is remarkable, and Jed Prouty lends capable assistance. The talk about the busts and casts in the room is very humorous, and Errol's falls create laugh after laugh. He gets many laughs by breaking up plaster and crockery, and the finish, where he goes through a painful struggle to get into bed, is a fitting climax to an A-1 fun-maker.

"Oklahoma" Bob Albright, after the intermision, with his strong personality and fine singing voice, registered a good sized hit, taking an encore, and stopping the show. Albright, wearing a large, broad-brimmed western slouch hat, sang one of McCormack's songs, and followed with Eddie Leonard's well known "Ida." Some more songs and several new "gags" were all applauded in turn. A modest lady pianist accompanied him and did her bit well.

Emmet Devoy and company, with Maude Richmond playing the leading female role, presented a sketch called "Mother's Diary." The playlet is well acted, the principals and their support doing good work. Although there is little new in the theme, the offering is well written and well put on. It has a combination of pathos and humor that holds interest throughout. There is one fault noticeable—mother's diary, which furnishes the story, and which has been kept for twenty-one years, is too thin a book to hold the writings made in that length of time.

Bob Hall, next to closing, talked lightly of the acts that preceded him, sang in rhymes about different persons seated in the audience and offered to sing, to any tune named, on any subjects of current interest suggested. He went through the latter procedure twice, getting a big hand each time, and then delivered a sort of eulogy on the late Theodore Roosevelt. Hall is a clever performer and knows how to get the audience interested and keep it so.

The Melnotte Duo, in the wind-up, held the crowd with their acrobatic offering. A leap over three chairs, held over a tight wire by stage hands, was their best stunt. I. S.

VAUDEVILLE

FIFTH AVENUE

With the house crowded to capacity, Alec and Dot Lamb opened the bill. Their act started slow and dragged to the end. They open with a special setting in one and later go to two. They execute a few dance steps ungracefully, as their specialty is Lamb's lifting and balancing Miss Lamb in various positions. Although some of the positions were difficult, they lacked interest as there is a need for something more spirited in the act.

Synco started to liven things up with his marimba and succeeded in doing so. He opened with a medley of popular airs, after which he rendered a classical piece. From that he plunged into jazz and scored. For an encore he played a "blues" song in a neat manner.

George Howell and company then portrayed the ex-Kaiser and his wife struggling for a living in a Bronx flat, while the Crown Prince is a street car conductor. They started with comedy, but towards the end made it dramatic and struck the patriotic theme. The fourth character in the play is an old-clothes man to whom the Kaiser wishes to sell his uniforms. The old man, on seeing the uniforms, recovers his memory and very dramatically tells the Kaiser what the world thinks of him. The sketch is well acted and neatly presented.

Harry Delf and company followed with his skit about the navy. His company is his pianist. Delf, it seems, has been recently discharged from the navy and, therefore, presented his act in such a manner as to please the sailors present as well as the rest of the audience. His comedy patter, in which he "kids" the navy, is very good and he knows how to put it over. One of his songs is about the family album and in it he impersonates the different characters he mentions. He delivers a few songs about the customs of the navy and a dance that was neatly done. An original recitation, entitled "The Mutiny of the Cooties," scored a laughing hit.

Lew Dockstader delivered his monologue in his original way and scored his usual hit. He "pulled" a few laughs by the manner in which he introduced the surprise of the evening who was to follow him—Harry Houdini. Dockstader sang a song entitled "Every Day'll Be Sunday When the Town Goes Dry," one of the best comedy numbers on this subject that has been heard here.

Houdini then came and gave a short talk on different things that happened to him while making his serial (which is running here), "The Master Mystery." He was listened to with interest by all and applauded generously at the close.

Lillian Fitzgerald, assisted by Clarence Senna at the piano, created roars of laughter by her antics. After an opening song she gave an impersonation, in a farcical manner, of a French soubrette. She had the audience laughing when she lapsed from French into Jewish, showing that she could speak both tongues, although her French accent has much room for improvement. A song dedicated to Theodore Roosevelt was sung by Senna and went over nicely. Miss Fitzgerald then gave a few more impersonations and showed that she is a very good comedienne. In one of her imitations she sang one of John McCormack's songs and scored.

Olga Mishka and company closed the bill and served to hold the interest of the audience to the end of their act. Miss Mishka opened with a toe dance by herself and one man in her company, while a girl in the company sang off stage. This was followed by a dance by herself, that was fairly well done. Another in the company then rendered a violin solo from the orchestra, where he had been leading. An old-fashioned dance by Olga and the young man came next and was followed by a vocal solo by the girl. A waltz, accompanied by the girl singing, closed the act and went over well.

Houdini's picture, "The Master Mystery," closed the show and kept the audience in their seats to the end of it. G. J. H.

VAUDEVILLE REVIEWS

(Continued on pages 10 and 34)

ROYAL

The bill was good and every act was received with generous applause at the Monday matinee.

The Van Cellos opened the show and scored exceptionally high for an opening act. The man does the juggling and the woman assists him. Most of the stunts consist of the juggling of a barrel and some of them are out of the ordinary. Their setting is very pretty and the painting on the apparatus is neat and attractive. They took three bows and could have taken as many more.

Wilbert Embs and Helen Alton went over with flying honors, as they were not permitted to leave the stage without a speech by Embs. With Miss Alton at the piano, they started off with a song that immediately got the audience in their favor. Miss Alton has a voice that harmonizes very well with Embs' tenor. Some violin playing by Embs, accompanied by Miss Alton on the piano, went over big and a pretty ballad sung by both was received with enthusiasm.

Miss Norton and Paul Nicholson scored a laughing hit with their "Dramatic Cartoon." They have a scene showing a room in a cheap boarding-house, where both take the part of two department store employees who have recently been married. Everything in the act is done in a farcical manner that pulled laugh after laugh from the audience. Both are good comedians and put their sketch over neatly.

George McFarlane, assisted by Harry Da Costa at the piano, came, saw and conquered. After singing a few old songs, he told some stories that went over and then sang some of Da Costa's songs. He was not permitted to leave the stage without giving two encores.

Emma Haig and Lou Lockett followed and scored the hit of the first half of the bill. After Lockett's song announcing their program, they proceeded to their dancing and were compelled to give four or more bows.

Ralph Kitner and Jim Reany opened the second half of the show with an episode on a ship. One of them was a black-face comedian, and the other, taking the part of a naval officer, was straight man. They started a song off stage and then started the comedy with the black-face acting as a stowaway. The officer finds him and starts a cross-fire that was poor in spots but served its purpose. A ballad sung by the straight man went over big and helped the act score.

Acts may come and go, but Trixie Friganza comes and stays. She came out and started telling all about a "block" party that caused a riot of laughter. A serious recitation to a dog went over strong. When she gave her farcical Egyptian song and dance the audience broke out in roars of laughter.

"What Girls Can Do" closed the bill and kept up the standard the rest of the acts had set. After a few songs and dances by the different girls, Ardell Cleaves rendered a violin solo and a song. This was followed by the Warren girls, one of whom had already made a hit as the female "nut." They gave a "blues" song that was fairly well sung and delivered. Queenie Ardell then gave a dance, after which she did some stunts on a tight-rope. Her walking is fair, but her patter is poor and should be changed or omitted. The Morin Sisters then gave a few dances that were neatly done, after which all the girls joined in a song and dance.

With the excellent entertainment which the bill afforded it was regrettable that the audience could not enjoy it to the fullest, but this was impossible owing to the fact that the house was cold and this served to lessen the enthusiasm of those present.

J. J. H.

ALHAMBRA

Jessie O'Meers, in number one position, presented her wire act and scored a hit. She opened singing a song while doing "stunts" on the wire, going into the more fancy feats while a young man in a second tier box sang the second verse. Then she followed with a routine of difficult feats, sang another song and finished with some cakewalk steps on the silver thread. Miss O'Meers is a clever performer and presents her act attractively.

Lou and Jean Archer started off with a song, after which Miss Archer left the stage to her partner, who did a song and a soft shoe dance. He was then rejoined by Miss Archer and they gave another song followed by a dance. Another song by Archer and still another by both brought them hearty applause. They finished strong with a tough song and dance. They are clever performers and expert dancers.

Eva Taylor, Lawrence Grattan and company, two men and two women, were seen in a sketch called "Reggie's Gift." The title means little to the skit, which is one of the best comedies presented on this stage this season. It tells of a man who is married to a woman doctor. She has a large practice, many of her patients being men, and her husband is extremely jealous. Her cousin Jack is engaged to a girl who is also of a jealous disposition. This girl is the niece of the woman doctor's husband and they console each other. The doctor has written a book on the subject of fear, in which she claims that most of our ills come from fear of something that never comes to pass. She wants her husband to publish it, but he calls it rubbish. The young man has a dog to give his sweetheart. Doggie takes sick and the doctor proposes to chloroform it. Her husband overhears her and, as he is her third husband and the only one living, he thinks she means to get rid of him. Complications follow each other thick and fast, but all is finally straightened out and a happy ending ensues. The sketch is well written, the situations are logical and, as a laugh-maker, it is a winner. The burden of the work falls on Miss Taylor and Grattan, who do well.

Franker Wood and Bunee Wyde in their skit, "Lost and Found," scored heavily. They start with dialogue, which is followed by a song by Wood, who then gives way to his partner in a dance. More dialogue and an odd dance completes the act. They are a clever pair and their material is good. They were well liked on Monday and were recalled many times.

Muriel Worth closed the first part of the bill with her artistic dancing and, assisted by two girl violinists, made a good-sized hit. She opened with an old-fashioned dance. The girls followed with a violin duet and gave way to Miss Worth and a toe dance. Another violin duet and a second toe dance finished the act. Miss Worth is one of our best dancers and the approval accorded her was well earned.

On first after intermission, Muriel Window, who calls herself "The Little Peacock of Vaudeville," sang three songs, gave impersonations of several Broadway favorites and was forced to respond to an encore. Even then the audience wanted more and recalled her several times.

George White, with his dance act, scored the big hit of the bill. He was assisted by Tot Qualters, Ethel Delmar and Lois Leigh. His fourth girl, Dorothy St. Clair, did not appear. White and his girls did a dozen dances. Jones, himself, gave imitations of Frisco, Mosconi and George Cohan, dancing. The finish was "The Evolution of Dixie," from Colonial days to the present.

Artie Mehlinger and George W. Meyer, in their piano and song act, were big favorites. "Upside Down" Millette closed the bill with an aerial act. E. W.

PROCTOR'S 58TH STREET

(Last Half)

The Three Misses Steward were in the initial spot with their dancing act. They started with a neat number in which the spotlight is thrown upon their feet only, with the rest of their bodies being invisible. A few other dances, including a folk dance, helped the act score.

Earl and Curtis followed with a comedy scene at a railroad station, where both husband and wife have missed the train. The singing is fair, but the comedy needs a little more life.

Carlita and Lewis have an act with a special scene in Spain in which Carlita takes the part of a senorita and Lewis that of a naval officer. Their songs are put over nicely and their voices are good.

Fogarty and Foster started fast and kept going to the finish. They have a good variety of jokes. Both are fair dancers and were liked.

Ed Lee Wrothe and company followed with a racetrack sketch that scored the biggest on the bill.

Linton and Lawrence have one of the neatest doubles seen here in a long time and Miss Lawrence's personality helps much to make it so. After a song and dance by her, with Linton at the piano, singing, she takes the part of an amateur and starts the comedy.

Marlette's Marionettes held the audience in their seats until their last stunt was performed. G. J. H.

MAJESTIC

(CHICAGO)

Sylvia Loyal Company opened with a clever display of canine intelligence, the act winning hearty approval.

Alexander Macfayden displayed brilliant technique at the piano and scored distinctly.

Imhoff, Conn and Coreene were the comedy hit of the bill. Their efforts were rewarded with continuous applause.

Boyce Combe did fairly well with English musical numbers.

Wilbur Mack and company, in "A Pair of Tickets," proved a decidedly entertaining act, offering a well written and splendidly enacted vehicle.

Bert Swor distributed laughter every second he was on the stage, and his original stories found instant favor.

Mason and Keeler caused laughs in abundance with their comedy skit called "The Eternal Triangle." Mason's souse is as original as any yet offered in vaudeville.

Dooley and Sales scored for big honors. Their nonsensical capers seemed to touch every funnybone in the house, and proved to be 100 per cent original.

Winston's Sea Lions closed, with aquatic sports between them and humans. It was an interesting spectacle and held the house in its entirety. H. F. R.

McVICKERS

(Chicago)

Lewis and Leonard opened with character comics that started proceedings splendidly.

The Stevens Trio entertained with songs, which they did nicely.

Armstrong and Ford succeeded in causing laughter with their original and comical capers, scoring from the very start.

"Pianoville" introduced three pianos upon which were rendered classical and syncopated melodies that stirred enthusiasm.

The Three Lordons, in acrobatic eccentricities, found many admirers.

Zeno and Mandel, with a bright line of talk and songs, scored the honors of the program. This act has been a favorite one in this vicinity for years.

"Ocean Beach," a lively miniature musical comedy, closed the show with a clever series of songs and up-to-date chatter. H. F. R.

VAUDEVILLE

NEW ACTS AND REAPPEARANCES

"FROLICS OF A TURKISH BATH"

Theatre—*Harlem Opera House.*
Style—*Musical Comedy Tabloid.*
Time—*Twenty-eight minutes.*
Setting—*Special.*

Eight men, playing a variety of character parts, with Wright and Scott in the roles of two brakemen, featured, are presenting a sort of musical comedy tabloid that takes place in the cooling room of a Turkish bath.

The offering is billed as a musical comedy, but there is scarcely anything musical about it until the finish, when a jazzy song and "Rose" ballad are given by a chorus of seven. There are excellent bits in the offering, slapstick comedy being much in evidence, but the different parts seem disconnected and the act fails in places for lack of bright talk. The eight men are all capable and each does his part creditably. The offering is a unique one and presents many possibilities. But it should be revised so as to include some novel music and more clever dialogue.

The opening bit shows an Englishman, an Irishman, a gentlemen from Yonkers, one who is under the influence of alcoholic beverages, and a stout fellow in an electric bath. The latter is supposed to have been allowed to remain in his position for fifteen minutes, and complains lustily that he has been in the "box" for much longer than that time. It is found that the clock by which the time has been kept is not going and he is released by the attendant, in a minor role, whereupon he starts to win all sorts of wagers from the others.

The brakemen then make their appearance, one of them incidentally wearing silk socks, and begin to provide the fun. The scene in the "Needle Bath" is a good bit of slap-stick comedy, and the way in which the trainmen shuffle out each time that the stout fellow imitates the whistle of the engine also draws laughs.

There is a sentimental bit, where the man from Yonkers has a reunion with his family over the telephone. The "Crazy" section, where he struggles with an imaginary assailant does not explain itself. The clothing plot worked in at the finish could be elaborated and the songs changed to fit the story.

Although the action takes place in a Turkish Bath, there are no objectionable scenes, the masculine forms of the characters not being exposed. The offering has the making of a good act. but, at present, cannot hope to be successful anywhere except on the small time. I. S.

FORD AND GOODRICH

Theatre—*Harlem Opera House.*
Style—*Singing and Talking.*
Time—*Fourteen Minutes.*
Setting—*In one.*

Ford and Goodrich are a pair of pleasing entertainers who have good material. The offering is a classy one and should lift them out of the small time circuits.

Starting with a song they follow with dance ensemble. The male member of the team then recites a few explanatory verses and they proceed to give the main part of the act. At the end of each bit, and the acting is exceptionally well done, they sing the "You Can't Believe Them" chorus, which fits in just at the right moment. The imitations of the sweethearts, the newlyweds, the couple that has been married for a year, the scene at the Summer resort and the explanation at the department store are all clever and, as rendered by this duo, are delightful. I. S.

MARMEIN SISTERS & SCHOOLER

Theatre—*Riverside.*
Style—*Dancing.*
Time—*Twenty-three minutes.*
Setting—*Special.*

Finely staged, artistically mounted, and surprisingly well executed is the dancing and musical act of the Marmein Sisters and David Schooler, which on its first presentation easily took rank with any of the big-time dance offerings.

The act opened with the appearance of one of the girls who, stepping through a velvet drop, told of an Egyptian idol and wished that it might come to life. The curtains part and the sister as the idol imbued with life steps out to dance an Egyptian number to the strains of "Aida."

At the conclusion the drop arose on a full stage setting with Schooler at the piano. He first rendered a special solo number finely executed and played with the fine singing tone which all pianists strive for, but few obtain.

This was followed by a dance duet by the girls to the piano accompaniment. Another piano solo gave the girls opportunity to change to Malay costumes where, before a Noah's Ark drop, another dance was given.

Back to the full stage set Schooler played a classical selection, after which the girls, in another costume change, danced a novelty number and a well-executed waltz in which Schooler joined for the finish of the act.

The girls are young, pretty, attractively gowned and dance charmingly, while Schooler is an artist, and the combination is one which makes of the act a real big-time offering. W. V.

GREEN AND LA FELL

Theatre—*Twenty-third Street.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

Green and La Fell, a man pianist and woman singer, have selected a number of popular tunes to make up their act. The woman is a corking good singer and put plenty of punch into her work, while the man plays the piano capably.

They start with a humorous song which the woman member of the team puts over well. A ballad, with humorous touches, is her next number, after which they render a double version of it. A piano solo by the man is followed by a "Shimmey" song, sung a bit too quickly.

With a good snappy song for a finish, the turn would have been a much bigger hit here. The songs are rendered in a good clear voice, and the enunciation of the singer is all that could be desired. I. S.

CONCHAS, JR. & COMPANY

Theatre—*Proctor's 125th St.*
Style—*Juggling.*
Time—*Eleven minutes.*
Setting—*Full Stage.*

Conchas, Jr., and Company have a weight lifting and juggling act that should score in any house. After doing some ordinary juggling, Conchas goes to the better part of his act. He balances an iron ball and, after throwing it in the air, catches it on his neck. In one part of his act he balances a bicycle on his chin and climbs up and down a pole.

The feature of his act is where his assistant, a fair comedian, rolls a series of heavy iron balls down from a height and he catches them on his neck. The act is good for its kind and scored here. G. J. H.

DOYLE AND BRAZIL

Theatre—*Harlem Opera House.*
Style—*Dancing.*
Time—*Fourteen minutes.*
Setting—*In one.*

Doyle and Brazil, two men in full dress, do a number of eccentric and interpretative dances, and include club songs and a clever comedy bit toward the finish that fits neatly into the act. Both are earnest, hard-working performers, present a neat appearance and are capable dancers.

They start with a pretty little song and their appearance gives the impression that it is to be a singing and talking number. They get right into their work, however, with a soft shoe dance. Another little ditty is then rendered, after which they do an interpretative dance and an eccentric dance. The comedy bit, where one announces that the other is also an acrobat, had the crowd guessing. They concluded with another dance and were forced to take about half a dozen bows. An encore would have been welcome. I. S.

MAY GREEN

Theatre—*Proctor's Fifty-eighth St.*
Style—*Singing.*
Setting—*In one.*
Time—*Nine minutes.*

May Green has a neat little song cycle for the time she is playing. But it would not do for the better time.

She starts with a song that immediately reveals the fact that her voice is weak. But she has a clever way of putting over a number which tends to make up for it. She then gives a "kid" number in clown costume which would go much better if she would either change her comedy or not use it at all. Her song in this part is good, but she is not a good dancer. She should also change her patriotic number, which, although it was very nicely rendered, is untimely since the war's end.

The act, as a whole, is fair and should be able to play the middle class houses. G. J. H.

MME. NADJE

Theatre—*Eighty-first St.*
Style—*Singing and Acrobatic.*
Time—*Ten minutes.*
Setting—*One and full stage.*

There is nothing out of the ordinary to Mme. Nadje's act. She starts with a song and dance that are fair. The setting then goes to full stage and reveals her apparatus on the stage, after which she does a series of handsprings and some stunts on her hands. Her main stunt is walking up the stairs of her apparatus on her hands. She ends by whirling around in midair, holding herself up by her teeth.

Her patter is bad and should be omitted. G. J. H.

BOBBY HEATH'S REVUE

Theatre—*Proctor's Fifty-eighth St.*
Style—*Musical Comedy.*
Time—*Eighteen minutes.*
Setting—*Full Stage.*

Bobby Heath and his five girls scored a hit at this house.

One of the girls starts the act going with an announcement in song and is followed by one who sings a popular song in which she introduces all the girls in the act. Heath then enters and sings, and, although he was handicapped by a cold when reviewed, put his songs over nicely. A farce on old times compared with the present, acted by Heath and one of the girls, pulled a great amount of laughs.

The act is neat, and should reach better time. G. J. H.

VAUDEVILLE REVIEWS

(Continued from pages 8 and 9 and on 22)

EIGHTY-FIRST STREET

(Last Half)

Johnny Singer followed the Red Cross film and opened the vaudeville bill. After an introductory song and dance by Singer and the girls, the "Dancing Dolls," as the girls are billed, gave an interpretative dance that was gracefully executed. But they might complete their Isadora Duncan costumes by wearing flesh colored stocking instead of the white ones they do, so as to get a better effect. Singer gave a Russian dance that was very well done, and a few other numbers by himself and the girls made a very good opener.

Murray Volk, recently billed in another house as Murray Vogt and Company, held down the second position nicely and scored. The comedy is crude, but both members of the act have good voices and a good variety of songs. His method of "discovering" his "plant" as a stage hand, is good, and scored.

Billie Burke's "Motor Boating" followed and was liked. The comedy is poor in spots, but the act serves its purpose and went over. Their are four characters in the play, they being two girls and two men. In one part, one of the men compels the other to dive for a pot of gold in a lake which is part of their setting. The comedy put over kept the audience laughing all through the act. A few songs and dances and a motion picture burlesque went to make up an enjoyable fifteen minutes of entertainment.

Bobby Heath and his five girls closed the vaudeville, and stopped the picture from going on. He has a sailor "planted" in a box so dextrously that even after the act the audience is unaware that he is in it. The act is fully reviewed under New Acts. G. J. H.

PROCTOR'S 125TH STREET

(Last Half)

Conchas, Jr., and company opened the bill with their weight lifting and balancing act, which scored nicely for an act of its kind. They are fully reviewed under New Acts.

Mr. and Mrs. Jos. M. Norcross, two of the oldest performers on the vaudeville stage, followed and made a hit. Considering that between them they have seen one hundred and forty-two years of life, their voices are in good condition. Mr. Norcross started with a few songs suitable to his deep bass and then, with hi wife, rendered a few old time songs. They were not permitted to leave the stage without giving an encore.

Frank Conroy and Bennet and Company scored a riot of laughter with their blackface comedy. They start with some comedy about an accident insurance policy and kept the audience amused with their scene in the doctor's operating room. Both are comedians of a kind rarely seen in this house and were appreciated as such.

Bobby O'Neil and Company came next, and, although his act is old, were liked very much. Both O'Neil and his girl have personality, are good dancers and know how to put a song across, all of which helped to make a hit.

Georgie Jessel followed. He started by showing a frankfurter on a roll and asking for some mustard. He then gave a parody on "Gunga Din" that related to the sausage. He has a good singing voice and knows how to put a song over. His monologue is good and brought roars of laughter from the audience.

"Corner Store" closed the show. It started slow, but soon got the audience warmed up. Their painting scene raised a riot of laughs and held everyone in his seat until the drop of the curtain. G. J. H.

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PROHIBITION AND THEATRICALS

There has never been a political issue in this country so likely to shake the theatre to its very foundation as the one which is now exerting a nation-wide influence—Prohibition. And there is no movement by means of which the theatre manager can better conserve his interests than one which aims to prevent the making of the United States "bone dry."

Once Prohibition becomes a national law, by a constitutional amendment, it will be too late to take up arms against the issue for, should it become a part of the constitution of the United States there are none living today who will ever see it repealed.

Prohibition will have a greater direct effect upon the theatre than appears at first glance. Those who favor the cause will say that theatregoers patronize the theatre to enjoy a show and not to drink. That is true, so far as the act of going to the theatre is concerned.

But, at least eighty per cent of those who go to the theatre enjoy a drink. It may be whiskey, wine or beer, according to the personal taste or pocketbook of the individual person. One will go to a hotel or cafe for an after-theatre supper with wine. Another will go to a saloon for beer or whiskey. Each will take his or her drink as an adjunct to theatre-going and none wish to be deprived of this part of their pleasure.

When the time comes, if it should, that a person can not get a drink in a public place after theatre, then there will be many who will stay at home or go to their club and over a game of cards or other social pleasure enjoy that privilege which prohibition will deny them—for no one believes that prohibition will prohibit the drinking of wine, liquors or beer.

As by far the larger portion of the population of this country, in common with the peoples of the world, either require or desire a stimulant, they are going to have it. A majority of every class would find theatre-going a dry amusement if they were denied their drink, as a drink is part of a "good time."

During the great world war which has but recently ended, the theatre has shown its influence in many ways. The drives for the buying of bonds and war saving stamps, the drives for the Red Cross and other organizations owe the greater part of their popular success to the theatre and, if it could show such a tower of strength for these drives it should prove just as strong in a drive against prohibition, for prohibition threatens not alone to lessen its attendance but to make it necesary to put a burdensome tax upon it—because the theatre comes under the head of luxuries. Both the State and Federal governments will have to make up the loss of a billion or so of revenue derived from liquors, and luxuries of every kind will be taxed. The theatre, because of its prominence, because of its being one of the big interests of the country, will be called upon to bear a big share of this taxation.

In view of these facts, and in view of the power of the theatre, managers should give their best aid in the promotion of a movement against an issue which is founded more upon hysteria than common sense, and which, by logical deduction, threatens to sap the very life out of an institution that has taken more than a century to build up to is present state.

WANTS ACTOR BALL GAMES

EDITOR NEW YORK CLIPPER:

Dear Sir: As a constant reader of your paper, I heartily agree with the article in last week's issue that a baseball game between Actors and the Publishers should be arranged if possible. In fact, a series of games should be played between these clubs if they can be arranged.

Everyone who was present at the game last season will agree with me that it was an inspiring battle between evenly matched teams and it was a real contest, productive of more real baseall than the average major league world series game.

Baseball is an excellent advertisement for the Music Publisher as well as for the actor or the moving picture performer, and would undoubtedly be of great benefit to both the clubs if their respective managements would start a subscription for the proper equipment of each team so that a series of games could be played before large crowds and the players on each team could be easily identified and wear the respective emblem of the profession to which they are attached.

If the management of the respective clubs think well of this plan I would be willing to start the ball rolling by giving each club a $5.00 subscription.

Hoping to see you all at the first game, I am,

Yours for clean sport,
SAMUEL G. DOLLIVER,
Pr. Globe Cafe.

N. Y. Jan. 11, 1919.

TWENTY-FIVE YEARS AGO

Charles W. Frye died at St. Louis, Mo.

Florrie West was with the "Black Crook" Company.

Billy Hallman and J. B. Mackin appeared in the Variety houses.

"Sowing the Wind" was produced at the Empire Theatre, New York.

"Darkest Russia" was produced at the Fourteenth Street Theatre, New York.

Harry Kennedy, ventriloquist and song writer, died in Brooklyn, N. Y.

"The Heart of Africa" was produced by Oliver Byron at the People's Theatre, New York.

"Our Country Cousin" was produced at the Lyceum Theatre, New York, with Herbert Kelsey, Georgia Cayvan and Mrs. Thos. Wiffen, in the cast.

Answers to Queries

M. B.—Frank Westphal is back in vaudeville.

H. K. L.—Bessie Le Count played the Loew time in 1914.

G. D.—"Such Is Life" had less than a week's run on Broadway.

T. L. F.—Maud McIntyre was born at Bowling Green, Ky., in 1869.

S. L. T.—Admiral Dot was born in March, 1858, in San Francisco.

M. S.—Steve Brodie jumped into the Passaic, N. J., falls in May, 1890.

F. L. N.—You can address Charles Chaplin at his home in Hollywood, Cal.

R. E. Q.—The Emma Bunting Company played in Memphis, Tenn., in May, 1914.

H. O. D.—Frank James and Cole Younger never headed a Wild West show.

T. B.—Alexander Comstock directed the tour of Mr. and Mrs. Sidney Drew in 1891.

F. K. B.—George Paston wrote "The Little Intruder." It was a play of English life.

F. D.—Edmund Breese played the leading role in "The Scare Crow" when it was first produced.

O. T.—Yes, the Loretta Twins, lady bar performers, were with Barnum and Bailey fours years ago.

F. A. V.—Earl Carroll and Mlle. Marcelle, a French film actress, were married in October, 1916.

A. H. C.—Forbes-Robertson once came to the United States as a member of Henry Irving's company.

C. E. N.—Jack Livingston, who was a member of the Flora De Voss players, died in October, 1916.

M. G.—Joe Schenck is very much alive. He and his partner are appearing in Grand Rapids this week.

S. O. L.—"Rob Roy" appeared at the Herald Square Theatre during the week of September 26, 1895.

J. H.—Dave Montgomery, Fred Stone and Elsie Janis appeared together in "The Lady of the Slipper."

G. H. B.—"Blackmail" was written by Richard Harding Davis. It was first produced as a playlet and later enlarged.

J. N. O.—James A. Bailey purchased the Adam Forepaugh Circus from Mrs. Cooper in January, 1892.

F. B. P.—McIntyre & Heath are starring in the comedy "Hello Alexander," now playing in Philadelphia.

N. H. A.—"The Ruling Passion" was first acted at Jacob's Third Avenue Theatre about twenty-nine years ago.

F. E. F.—Phyllis Nelson Terry played at Des Moines, Iowa, at the Orpheum, during the week of December 4, 1916.

M. C. K.—Mrs. Scott Siddons made her first appearance on the dramatic stage in New York at Wood's Museum, October, 1870.

H. D. Z.—Chauncey Olcott was once a light opera singer in a number of Gilbert and Sullivan operas in America and England.

K. A. H.—Wm. F. Cody (Buffalo Bill) was in the show business in 1872 with Ned Buntline's play, "The Scout of the Plains."

F. R. R.—Charles A. Pouchot, theatrical manager, died in January, 1917. He was at one time associated with the Marionelli Agency.

F. D.—Manny Koler, the burlesque comedian, has played in vaudeville in an act called "The Six Hoboes." He had the Hebrew character part.

D. S. J.—Virginia Pearson played the leading role in "The War Bride's Secret," a Fox film, October 22, 1916, by the Paramount. It was a melodrama.

S. K. B.—Haroki Onuki, the Japanese prima donna, appeared at the Hippodrome early in the season of 1916, and later at the Palace. She has appeared at the Royal this season.

Rialto Rattles

AT LAST

At last we have colored movies that can really draw money to the box office. "The Birth of a Race," which is all about colored people, has had its run extended at the Playhouse in Chicago.

ANSWER TO CORRESPONDENT

No, Bill Lykens' initials W. L., do not stand for "White Lid" Lykens. Besides, Bill doesn't wear the old pearl grey top piece any more. So, you see, you've been tipped off wrong all around.

CALAMITY NOTE

A vaudeville headliner rode down Broadway in her new Rolls Royce last Saturday afternoon, and before she realized what she was doing, spoiled the whole day for herself by actually bowing to her agent in public.

GOOD NEWS FOR LEADING MEN

Sheriff Knott made a speech at a dinner held at the Waldorf last Wednesday evening, and, incidentally, advocated the abolishment of the Alimony Club, Ludlow Street Jail's exclusive and far-famed social organization.

MY, HOW TIMES HAVE CHANGED!

In the days of long ago "When Greek Meets Greek," something terrific was sure to happen. Now-a-days, however, "When Greek meets Greek," the chances are ten to one that they immediately get busy and open up a picture show.

IT CAN'T BE DONE

"See the Invisible Foe at the Harris Theatre," commands an illuminated advertising sign which blazons forth merrily every evening at sundown at the corner of Forty-second street and Broadway. The sign, however, fails to go into details as to how the obviously impossible feat of seeing the invisible is to be accomplished.

GEORGE HAS IT ALL DOPED OUT

George Gershwin says a visit to a small time vaudeville show means three days of gloom, which he figures out as follows:

The gloom of the day preceding, when you know where you're going the next day; the day on which you actually see the show; and the following day, during which you are trying to work off the effects of having witnessed the show the previous day.

THINGS WORTH HAVING

Sam Rothapfel's rep as a showman.
Bill LeMaire's nigger dialect.
Leon Errol's straight man.
Henry Dixon's voice.
Louis Mosconi's legs.
Arthur MacHugh's corporation.
"Zit's" diamond horse shoe.
Harry Houdini's new picture plans.
Charlie Stockhouse's new pleated overcoat.
Hugo Reisenfeld's new job.

HE KNEW WHAT HE WANTED

Chas. K. Champlin, the repertoire star, while playing in Easton, Pa., last week, happened to be in the box office when a burly Swede walked up to the ticket window and said "Gimme two tickets in de Balance, please."

Champlin, thinking he had misunderstood the request, inquired courteously whether the patron was looking for seats in the balcony. Whereupon, the Easton first nighter shook his head, and vehemently answered:

"No, I said in de Balance," at the same time pulling out a printed price list of the Champlin show and pointing to a line which read, "First eighteen rows 50 cents. Balance 35 cents."

SAYS HE SLEPT AT SHOW

RENO, Nev., Jan. 11.—Because her husband slept through a performance at the Winter Garden, where he had accompanied her, had displayed bad table manners at Rector's and had "otherwise been cruel to her," Sarah G. Hass obtained a divorce last week from Silas P. Hass.

STOCK REPERTOIRE

POLI COMPANY PRESENTS NOVELTY

LOCALIZED PLAY FINDS FAVOR

BRIDGEPORT, Conn., Jan. 13.—"It Happened in Bridgeport," an intimate comedy in three acts and nine scenes, by Neil Twomey, was presented for the first time on any stage this afternoon at the Lyric Theatre by the Poli Players and proved to be one of the real dramatic novelties of the season.

The house was filled at to-day's performances, matinee and night, and the outlook is for record business for the week, as the box office sheet shows the biggest advance sale of any play this company has presented.

The big novelty of the play lies in the fact that all of the scenes except three are laid in Bridgeport and show in succession the lobby of the Lyric Theatre, the stage of that house, the local telephone exchange, a street, and the leading man's room in his hotel. The other scenes are "Somewhere in France," "A Portion of Egypt," and "Sitting room of Ralph Nevins' Suite in a New York Hotel."

In the first scene of act one is shown the executive staff of the theatre, from Manager George Arvine to Joe, the janitor. The second scene shows a rehearsal of a new play and the back stage workings during the rehearsal.

It is here the story begins to develop. The play in rehearsal is called "punk" by everyone from the director down and, at last, the players are dismissed and go to their various abodes.

The leading man, Clay Clement, falls into a troubled sleep and dreams that Fate decrees that he (Clement)) shall rob a bank. Fate is aided by Passion and the influence of these two is combated by Friend and Innocence.

Fate takes the leading man to the battle fields of France, and to Egypt and then back to Bridgeport. He shows in passing review Victor Herbert, Fritzi Scheff, Al Jolson, Paderewski, John McCormack, Frances White and Bessie Clayton. Finally the leading man reaches the bank, robs it and kills Friend. He is arrested and faces the judge. As he is being sentenced he awakes.

This dream gives Clement an idea for a play, which he names "Fate," and the action of act three shows it being played with the members of the company playing in regular make-up, the different characters having the same characteristics as those in act two.

The cast in the play proper is: *In the Dream:* Clay Clement, as himself; Walter Marshall, as Fate; Jack McGrath, as Friend; Alice Clements, as Innocence; Mabel Griffiths, as Passion; Grant Ervin, Policeman Finnegan; Charles D. Brown, Italian laborer and The Judge; Ida Maze, telephone operator. In the play: Clay Clement, as Ralph Nevins; Walter Marshall, as Arthur Hosner; Jack McGrath, as Bert Nevins; Grant Ervin, as Fred Stearns; Charles D. Brown, as John Nevins; Willard Dashiell, as Blake; Alice Clements, as Ethel Harper; Mabel Griffiths, as Ruth Weldon; Ida Maze, as Mae Warde, and May B. Hurst, as Grace Newton.

Singing by John Thorne drew salvos of applause. Thorne has a most pleasing voice. The dancing of La Belle Masque was another feature that was well liked. Willard Dashiel, Alice Clements, Jack McGrath, Grant Ervin and Ida Maze did well, respectively, in impersonations of Victor Herbert, Fritzi Scheff, Al Jolson, Paderewski, and Frances White.

MAE DESMOND ILL

PHILADELPHIA, Pa., Jan. 10.—The sudden illness of Mae Desmond has upset the plans of Manager Frank Fielder who had intended moving the company, headed by Miss Desmond, to Schenectady for a spring engagement, and putting in a new company of Mae Desmond Players at the Orpheum here. This was Miss Desmond's tenth week here and her stay has been a pleasing success. This week's bill, "Daddy Long Legs," opened last Monday with the little star as Judy Abbott, and her performance won her new laurels.

Her illness forced Manager Fielder to put an understudy in Miss Desmond's place and the date of her going to Schenectady will depend entirely upon how soon she is able to return to her work.

Meanwhile, the present company will remain here. Next week's bill will be "The Old Homestead." Fielder has had his share of ill luck this season. In August he engaged a company with the intention of playing a season of stock in Canada. The opening date was set and at the eleventh hour the authorities refused a license for the house. Then, as he was about to open the Orpehum, here, the Flu broke out and all amusement places were closed. When, finally, he did open, it took some time before public confidence was restored.

CHAMPLIN HAS NEW PLAY

Among the plays in the repertoire of the Charles K. Champlin Stock Company is "The Other Wife," in which Mr. Champlin does exceptionally good work. As "Mr. Bevington," he is oppressed for a term of years by the thought that he had killed his first wife.

His associates in the cast are all well placed in the drama, including Frank MacMunn, Luella Arnold, Wally Burk, Luella Pullen, Burton Mallory, Eleanor Carleton, Chauncey Dumas, Lulu Morrison, Hazel Carleton, Edwin Bailey and Walter Percival.

The play is handsomely mounted in the style that has made this company one of the most successful on the road.

FLOY MURRAY JOINS POLI

HARTFORD, Conn., Jan. 10.—Floy Murray has been especially engaged to play the ingenue role in "The Other Wife," to be presented next week by the Poli Stock at the Palace Theatre. Miss Murray just closed with Elliott, Comstock and Gest's "Experience" Company.

MARY MARBLE BREAKS LEG

OAKLAND, Cal., Jan. 9.—Mary Marble, while playing an engagement at the Fulton Theatre, here, in "Sis Hopkins," fell from the top of a hay wagon, used in the play, and broke one of her legs. It will be several weeks before Miss Marble will be able to resume work.

JOIN DESMOND COMPANY

GERMANTOWN, Pa., Jan. 13.—Clyde Armstrong and Edward Wade were specially engaged by Manager Fielder for the production of "The Old Homestead" this week's attraction of the Mae Desmond Players at the Orpheum Theatre.

JOBBING IN PATERSON

PATTERSON, N. J., Jan. 8.—Will Corbett, Philip Tonge and Noel Tearle are jobbing this week with the Richard Buhler Company at the Lyceum Theatre. "Lilac Time" is the bill.

JOINS HAMILTON COMPANY

HAMILTON, Can., Jan. 13.—Genevieve Cliffe has joined the Savoy Players at the Savoy Theatre and opens to-night.

SULLIVAN JOBS AT HUDSON

UNION HILL, N. J., Jan. 18.—William H. Sullivan is jobbing this week with the Keith Players at the Hudson Theatre, playing in "Johnny Get Your Gun."

NORTH BROS. COMPANY OPENS

PAIR ARE UNITED AGAIN

LINCOLN, Neb., Jan. 8.—"Sport," Harry and Frank North are together again for the first time in years, and the North Brothers Stock opened on Monday night an indefinite engagement at the Lyric Theatre, with "The Great John Ganton" as the bill.

Twenty odd years ago, the North Brothers Stock was one of the most popular traveling dramatic organizations in the West and, year after year toured the same territory. Then came the time when the business interests of the brothers called for their separation and the title of the company passed out of existence.

Of course, the standards of to-day are much higher than they were two decades ago.

Each play will be given a special scenic production, the scenes being painted from the original designs.

The roster includes: Frank North, manager; "Sport" North, character leads; Harry North, director; Genevieve Russell, leading woman; Jack Deforest, juvenile leads; Frank North, heavies; Ted North and Bobby Roberts, light comedians; Irene Taylor, ingenues, and Virginia Goodwin, second business.

Hugo Miller is the artist, a fact which insures excellent scenic productions.

ROSELEIGH TAKING A REST

UNION HILL, N. J., Jan 8.—Jack Rosleigh, leading man of the Keith Players, at the Hudson Theatre, has gone to a rest cure farm outside of Stamford, Conn., to build up. Manager Wm. Wood is authority for the statement that Roseleigh was near the breaking down point and that he will be away for two weeks at least. Manager Wood's sudden decision to give his leading man a rest made him jump quick to find a substitute whom he found in William Sullivan. The latter was handed a 75 side part to learn in two days. He accomplished the feat and appeared Monday afternoon letter perfect in the leading role in "Johnny Get Your Gun."

MANHATTAN STOCK DOING WELL

SCOTTDALE, Pa., Jan. 13.—The Manhattan Players continue to do good business. The company is here for this week and next week goes to Connellsville to re-open the Soisson Theatre, which has been remodeled. The company now includes: Glenn Coulter, William Buhler, Leonard Rowe, Joseph Lyonell, Harold Larned, Chick Mason, Rose Adelle, Pearl Young, Winnie Wilmer, Mabel Leverton and Pauline Brown Coulter. Immediately on his discharge from the service Dick Ward will rejoin the company.

HOUSE CHANGES HANDS

Jerome Rosenberg, lessee of the Fourteenth Street Theatre, where Emma Bunting is appearing at present in stock, last week transferred his lease to Joseph S. Klein, president of the Commonwealth Pictures Corporation, and Anna Green. Rosenberg will step out of the house the end of this month, and the people who have taken the house over say they will continue presenting Emma Bunting in stock. The company has been doing $4,000, Rosenberg says.

BLANEY SIGNS ELEANOR BRENT

Eleanor Brent, formerly of the Princess Players, Des Moines, Ia., has joined the Blaney company at the Yorkville Theatre as second woman, opening in "Mary's Ankle," last Monday.

MUSIC STOCK DRAWS WELL

LOUISVILLE, Ky., Jan. 8.—The Musical Comedy Stock at the Star Theatre is drawing excellent business. The company is considered among the best of its class. The roster includes a number of clever performers: Jack Hunt, a tramp comedian is the producer and principal comedian, and is one of the biggest drawing cards that has ever played the town. Charlie Marlow, in comedy roles, and Harry Ford, character man, are able assistants; Lester Fad (Fad and Fancy), just discharged from the army, holding the rank of corporal, is doing straight and singing the ballads. Marie Hunt is the soubrette; Helen Walters, jazz singer; and Clara Fancy, ingenue. Specialties are given by The Star Melody Four, Harry Ford, Fad and Fancy, and the Harmony Bugs. There is also a chorus of eight.

DES MOINES STOCK CLOSES

DES MOINES, Ia., Jan. 7.—With the closing of the stock at the Princess Theatre, the players have gone to various points, some to their homes and others to positions with other companies.

The Princess Players are an institution that will be missed by local theatre-goers. It is the first time that the season of this popular organization has been curtailed, and its closing is due entirely to the Spanish influenza. Since the Players were first closed by the epidemic, the public has avoided places of amusement and it is doubtful if confidence will be fully restored again this season. Unless something unforeseen should prevent, the company will be with us again next season.

VAUGHAN SWITCHES THEATRES

CLEVELAND, O., Jan. 13.—The Vaughan Glaser Stock Company moved to-day from the Duchess Theatre to the Prospect with "It Pays to Advertise" as the bill. The Glaser Stock has had an uphill fight at the Duchess for a number of weeks.

Between the "Flu" and the car strike there has been little doing in the way of theatre patronage, but Manager Glaser has stuck to it and the general opinion is that he has made a winning move. "The New Henrietta" will be given next week.

ENGAGED FOR "ANNABELLE"

UNION HILL, N. J., Jan. 13.—Reginald Goode, Guy Douglas and John E. McCabe made their appearance to-day with the Keith Players at the Hudson Theatre, having been especially engaged to play in "Good Gracious Annabelle."

BLANEY CLEVELAND STOCK QUITS

CLEVELAND, O., Jan. 7.—The Blaney Stock Company closed here last Saturday night with "Sis Hopkins" as the bill. The members of the company have gone to New York and will probably be attached to the Blaney stocks, located in New York, Baltimore and Troy.

LAWRENCE PLAY BREAKS RECORD

HARTFORD, Conn., Jan. 7.—"When He Came Back," Vincent Lawrence's new play, broke all records of the Poli Stock Company at the Palace Theatre, playing to the capacity of the house at every performance.

DWIRE JOINS GLASER STOCK

CLEVELAND, O., Jan. 10.—Emile Dwire joined the Vaughan Glaser Stock Company here to-day and opens next Monday in "It Pays to Advertise."

WRIGHT WITH PITTSBURGH STOCK

PITTSBURGH, Pa., Jan. 10.—Frank Wright has joined the Harry Davis Stock Company at the Pershing Theatre, East Liberty, and opens next Monday.

ESTELLE STOCK CLOSING

ELMIRA, N. Y., Jan. 13.—The Mabelle Estelle Players close their season here next Saturday night. "The Unkissed Bride" is the closing bill.

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LOOP TO HAVE ANOTHER VAUDE HOUSE, IS REPORT

Plot at Dearborn and Monroe Streets Leased for Term of Twenty-five Years. Seating Capacity to Be 1,500 and Cost $150,000

Chicago is to have another loop vaudeville theatre, according to reports circulated this week. The new house is to be erected on the site of the former Record-Herald building, at Dearborn and Monroe streets. The spot is centrally located and an ideal one for an amusement house. The building, which will cost $150,000, will have a seating capacity of 1,500.

Charles C. and James Adsit, owners of the property, have leased it to William S. Barbee for a term of twenty-five years, starting January 1 last, and for a total rental of $1,425,000. The site of the proposed theatre was formerly occupied by the Columbia, destroyed by fire years ago.

While idle rumors continue to circulate regarding the erection of a Pantages vaudeville theatre at Madison and Dearborn streets occupying the property upon which stands the Grant Hotel, they have not been confirmed.

Leonard Hicks, proprietor of the hotel, refuses to talk on the matter, but admitted that he is planning to erect a new building on the present site. It is considered probable that Pantages and Hicks may reach some sort of an agreement for the theatre, but, at the present time, nothing of importance has been settled. Pantages has been endeavoring to build in the loop, but the various sites have proved too expensive a proposition. His latest attempt was to lease the American Express building, directly opposite the Majestic Theatre. This deal never became a reality.

NEW TWO ACT FORMED

Harry Faulkner and Abe Shapiro announce the formation of a partnership in vaudeville. The latter is at present in the army at Camp Pike. He expects to be honorably discharged next month and will immediately return to vaudeville. During his army career his former partner, Joe Bush, died, which caused him to seek a new straight man.

HISS FROLIC TO DEATH

The Midnight Loop Frolic has been forced to close because of a hissing claque that attended each performance and hissed it to death. This, according to Manager I. H. Halpern, is the reason for closing the show. All efforts, he says, to check the disturbing element were of no avail, so that he was forced to remove the cause for it.

LEW HERMAN HAS NEW SHOW

Lew Herman has produced a new girl show entitled "Oh, Girlie, Girlie." He intends to play the attraction throughout the Western one and two-night stands. He formerly controlled "Peck's Bad Boy," which attraction he played for more than seven years throughout this vicinity.

TAKES NEW POSITION

Sarah Brin, for many years secretary in the Chicago headquarters of the United Booking offices, has resigned her position and taken up similar duties with the recently formed office of Forkins and Crowl.

KRAUS MAY GO TO NEW YORK

Lee Kraus returned to Chicago early this week after a short sojourn in New York. Following his return it was reported that he intended to desert Chicago and open offices in New York City next season.

MANAGER MARRIES

Chad Smith, manager of the Oak Theatre, and Miss Sadie Burt, a professional, were united in marriage last week. The couple plan to take a short honeymoon and then return to Chicago.

LAURETTE TAYLOR TO CLOSE

Laurette Taylor will close her engagement at the Blackstone Theatre on January 25, making way for the arrival of George Arliss in "A Well-Remembered Voice."

HARRIS STAGING TABLOIDS

Will J. Harris is busily engaged arranging a number of new tabloids and vaudeville acts for the Boyle Woolfolk, Inc., for next season.

FOUR NEW SHOWS ARRIVE

Three new plays and a musical show took possession of local houses for this week. "The Little Teacher" opened at the Olympic. "Keep Her Smiling" took possession of the Woods Theatre, and "Tiger Rose" came into Powers'. "See You Later" will open its engagement at the La Salle on Wednesday night. "The Crowded Hour," "The Off Chance" and "Three Faces East" departed from here Saturday night, making way for the new productions.

Among the attractions that continue to run on are "Old Lady 31," at the Cort; "Head Over Heels," Illinois; "Going Up," Grand Opera House; "Business Before Pleasure," Garrick; "The Follies," Colonial; "She Walks in Her Sleep," Princess; "The Copperhead," Studebaker; Laurette Taylor, in "Happiness," enters into the twelfth week at the Blackstone Theatre.

Future attractions promised for Chicago legitimate theatres are very few. Guy Bates Post will come to the Studebaker on January 26 to act "The Masquerader," and on January 27 "Chu-Chin-Chow," which has been postponed many times, will come to the Auditorium Theatre.

POLICE CLOSE MIDNIGHT SHOW

Efforts to stableize a midnight vaudeville show in the loop have proved a failure. The Pastime Theatre, leased for a short period from the Thompson interests in an effort to put over midnight vaudeville for the loophounds and other persons who infest the loop after twelve, was ordered closed by the police department, who charged rowdyism. Somebody threw a pie and the fun then started. It was planned to form the affair into a midnight club, but the police interference ended all hopes. Those interested were Lou Housman, Jo Swerling, I. M. Halperin and Al Riccardo.

PEPPLE LOSES FATHER

The father of T. Dwight Pepple, of the firm of Pepple and Greenwald, died suddenly last week in Ada, Ohio, from dropsy. Pepple was confined at a local hospital suffering from Spanish influenza and was not informed of the death of his father until fully a week later. The deceased was sixty-eight years of age.

BEREZNIAK IS BACK

Leon A. Berezniak, local theatrical lawyer, returned to Chicago Monday after a ten-day tour of Eastern cities. He visited Washington on an important legal matter and then went to New York for the balance of the trip.

FORSYTHE BECOMES MANAGER

Frank Forsythe has been appointed manager of the Shakesperean Theatre, recently acquired by Al Starkey. The house has adopted a vaudeville and motion picture policy and is booked by Walter Downie of the Western Vaudeville Managers' Association. Starkey is a newcomer in the vaudeville field and announced his intention of obtaining control of two more local houses for vaudeville. He is the proprietor of "The Tap Room," a theatrical cafe located in the North American building.

POLICEMAN PUTS ON ACT

Bert Cowdrey, former detective sergeant of the Chicago police force, opened with a novelty vaudeville offering at the Empress Theatre last week. Cowdrey is exposing the underhand methods employed by local police departments and is causing a good deal of comment in public circles. He was a member of the Chicago detective force for fifteen years.

LEON SCHALLMANN IS BACK

Leon Schallmann, of the booking firm of the Schallmann Brothers, has been honorably discharged from the army and has returned to Chicago to take charge of his former business. Sidney Schallman, head of the company, is being brought home from France on one of the hospital ships, having been wounded in action in the battle of the Meuse.

WALKED OUT OF SHOW

Dotson, the colored performer with the "Step Lively Girls," walked out of the show at the Majestic Theatre, Jersey City, after the night performance last Wednesday. He had not returned as late as Friday night and Owner Arthur Pearson left word for him not to go to work again. Pearson says that he owes the company money.

CONKEY SETTLES FOR INJURY

Bob Conkey, theatrical newspaper man, made a settlement with the Chicago street car company last week, receiving $200. A few months ago he was knocked off a street car and for forty-eight hours his life was despaired of. Following a short rest he will join the staff of a local newspaper.

OAKLAND HIPP IS CLOSED

The Hippodrome in Oakland, Cal., has been closed on account of the Spanish influenza. This marks the fourth time the house has been darkened. It is now announced that the theatre will remain closed for the balance of this season.

McKOWEN LIKES THE ARMY

James B. McKowen, former Chicago agent and at present a captain in the United States Army, writes that he will never return to the theatrical business, but will continue with army life. He is stationed at an Eastern camp.

KRAMER GOES TO NEW YORK

Sam Kramer, of the booking combination of Kramer and Levy, has gone to New York City for a vacation. During his absence the office will be guided by Mike Levy, who has just recently been honorably discharged from the army.

JOHNNY DOOLEY JOINS ACT

Johnny Dooley, formerly of the team of Dooley and Nelson, has taken the juvenile role in Pepple and Greenwald's "Hello, People, Hello," a girl act at present touring the Butterfield Circuit.

MENTZ OPENS OFFICE

George Mentz, who formerly booked with the W. V. M. A. and affiliated circuits, has opened an independent office for outside booking, taking quarters in the Consumers building.

SHOWMEN'S DINNER ALL SET

CHICAGO, Jan. 10.—All plans for the annual banquet and ball of the Showmen's League of America, to take place in the Gold Room of the Congress Hotel on February 19th, have been completed. Reservation have been made for more than 300 guests. No places will be designated until all have been heard from, however. The annual election of officers will take place during the same week.

The names of the various committees and their members follows:

Executive Committee—Chairman, Edward P. Neumann; vice-chairman, William H. Donaldson; members of the committee, Herbert A. Kline, Ed Ballard, Fred L. Clarke, W. D. Hildreth, Chas H. Duffield Clarence A. Wortham, Con T. Kennedy, Arthur Davis, John G. Robinson, A. R. Hodge, Harry Polack, Jerry Mugivan, John Miller and H. G. Melville.

Finance Committee—W. D. Hildreth, Ed Ballard, Jerry Mugivan, Steve Woods, Capt. Fred L. Clarke and George Coleman.

Entertainment Committee—John G. Robinson, Con T. Kennedy, C. A. Wortham, Fred Buchanan, E. J. Kilpatrick and Charles H. Armstrong.

Music Committee—H. G. Melville, Baba Delgarian, A. J. Gillingham and Harry Noyes.

House Committee—John Miller, F. A. Hall, Charles G. Driver, Max Klass, Bert Earle, Harry Polack and Johnny J. Jones.

Floor Committee—Charles H. Duffield, Sam Levy, Chas. G. Browning, John Agee, George A. Schmidt, George Moyer, Jake Newman, Warren B. Irons, William Wyatt, W. F. McGuire, Rhoda Royal, Thomas Rankine, Thos. J. Johnson, Fred Wagner, Col. F. J. Owens and A. J. Ziv.

Publicity Committee—Arthur Davis, F. R. Morgan, James Patterson, Bert Bowers and L. C. Kelly.

Dance Committee—A. R. Hodge, Al Latto, J. J. Howard, Tom W. Allen, W. H. Rice, Walter McGinley and Dr. Max Thorek.

Ladies' Auxiliary Committee—Mrs. Nat Reiss, Mrs. John B. Warren, Mrs. E. C. Talbot, Mrs. H. A. Kline, Miss Ethel Robinson, Mrs. W. D. Hildreth and Mrs. W. F. McGuire.

ZIEGFELD GIRL IN HOSPITAL

According to the latest bulletin issued by the American Theatrical Hospital, Mrs. Dora Ascher, sister to Casper Nathan, is a patient at that institution, a sufferer from pneumonia. Florence Dupont, of the Bowery Burlesquers, is very much improved. Stephen D. Ricardo, known as the Flying Ricardo, is in the hospital for observation and treatment. He was formerly secretary of the Actors' International Protective Union, Local No. 4. Amy De Groff, of the Aerial De Groffs, has completely recovered from an operation and has gone to her home. Flo Harris, a member of Ziegfeld's Follies, was suddenly stricken ill last week and removed to the hospital for an emergency operation. Roy Mohler, blackface comedian of Trainer and Mohler, is being treated for an injured arm.

NEW HOUSE READY IN AUGUST

The theatre that Max Spiegel and Sol. Brill will build in Far Rockaway will be completed by next August, it was announced last week, and will be used for the showing of motion pictures only.

The house is to be called the "Strand" and will contain 2,500 seats. The stage will be built so that legitimate attractions may be presented, if necessary. The cost of construction will amount to $350,000, and the property, having cost the present owners $150,000, both items bring the total investment up to $450,000.

Another plot recently acquired by the same owners in the residential section of Far Rockaway will be used for theatrical purposes, it being planned to build a legitimate production house if permission can be obtained from the local zoning committee to go ahead with the construction.

EVERY DAY WILL BE SUNDAY

WHEN THE TOWN GOES DRY

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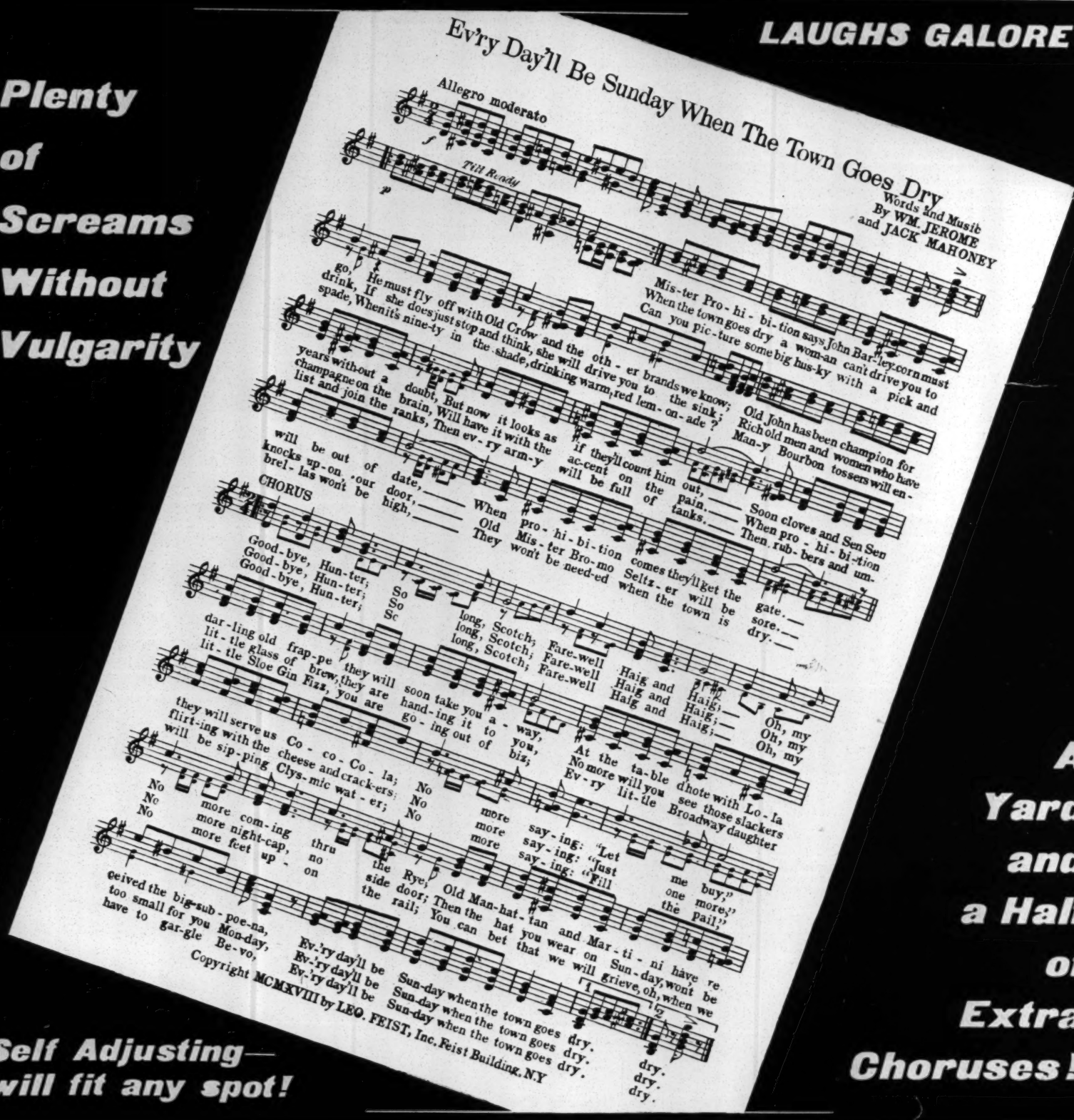
Ev'ry Day'll Be Sunday When The Town Goes Dry
Words and Music By WM. JEROME and JACK MAHONEY
Allegro moderato
Till Ready
Mis-ter Pro-hi-bi-tion says John Bar-ley-corn must go, When the town goes dry a wom-an can't drive you to drink, He must fly off with Old Crow and the oth-er brands we know; Can you pic-ture some big hus-ky with a pick and spade, If she does just stop and think, she will drive you to the sink; When it's nine-ty in the shade, drinking warm, red lem-on-ade?
Old John has been champion for years without a doubt, But now it looks as Rich old men and women who have champagne on the brain, Will have it with the Man-y Bourbon tossers will enlist and join the ranks, Then ev-ry arm-y
CHORUS
will be out of date, When pro-hi-bi-tion comes they'll get the knocks up-on our door, Old Mis-ter Bro-mo Seltz-er will be brel-las won't be high, They won't be need-ed when the town is
Soon cloves and Sen Sen will be full of pain. When pro-hi-bi-tion if they'll count him out, ac-cent on the tanks. Then rub-bers and um-
gate. sore. dry.
Good-bye, Hun-ter; Good-bye, Hun-ter; Good-bye, Hun-ter;
So long, Scotch; So long, Scotch; Sc long, Scotch;
Fare-well Fare-well Fare-well
Haig and Haig; Haig and Haig; Haig and Haig;
Oh, my Oh, my Oh, my
dar-ling old frap-pe they will soon take you a-way, At the ta-ble d'hote with Lo-la lit-tle glass of brew, they are hand-ing it to you, No more will you see those slackers lit-tle Sloe Gin Fizz, you are go-ing out of biz; Ev-ry lit-tle Broadway daughter
they will serve us Co-co-Co-la; No more say-ing: "Let me buy;"
flirt-ing with the cheese and crack-ers; No more say-ing: "Just one more;"
will be sip-ping Clys-mic wat-er; No more say-ing: "Fill the pail"
No more com-ing thru the Rye, Old Man-hat-tan and Mar-ti-ni have re-
No more night-cap, no side door; Then the hat you wear on Sun-day, wont be
No more feet up-on the rail; You can bet that we will grieve, oh, when we
ceived the big-sub-poe-na, Ev-'ry day'll be Sun-day when the town goes dry.
too small for you Mon-day, Ev-'ry day'll be Sun-day when the town goes dry.
have to gar-gle Be-vo, Ev-'ry day'll be Sun-day when the town goes dry.
dry. dry. dry.
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BURLESQUE

CHORUS GIRL GETS $46,000 STOLEN BONDS

YOUTHFUL ADMIRER NOW IN JAIL

A chorus girl in Lew Kelly's show was responsible, last week, for the arrest of Cornelius F. Cregan, eighteen years old, who is charged by the police with having stolen $136,175 worth of Liberty Bonds and other securities from the brokerage firm of McClure, Jones and Reed, 115 Broadway, by whom he was employed.

The girl is Madge Chamberlain and, according to the police, she became acquainted with Cregan, whom she first knew under the name of London, while playing with the Kelly show in New York. Cregan says he first spent $200, acquired in a poker game, in entertaining her. After that, being without the necessary funds to continue entertainment of this sort, Cregan, on December 30, got a job with the brokerage firm to deliver bonds and other securities. A few hours later, he was sent to deliver the missing securities to the National Bank of Commerce. He did not reach the bank, nor did he report back for work again. The police and private detective agencies were notified and last week Cregan was located and arrested in Chester, Pa.

On the day Cregan is alleged to have stolen the bonds, the Lew Kelly show opened at the Majestic Theatre, Jersey City. Detective Henry Gautier, of the local Detective Bureau, sent a decoy package to the theatre with the name of the sender conspicuously written in the corner, but the name of the party for whom it was intended purposely blurred by water. This gave the package the appearance of having been accidently blurred by the rain of the previous day.

All this was carefully planned as a bait for the girl in the show who was suspected of knowing something of the stolen bonds, but whose identity was not known at that time to the police.

The ruse worked, for when the package reached the theatre, a stage hand was sent to the various dressing rooms used by the chorus girls and told to inquire if any girl was expecting a package from anybody. Miss Chamberlain announced that she was, and that same evening the police of Jersey City took the chorus girl into custody and questioned her closely. She remained at Police Headquarters until 2:30 a. m. and then released after a hard questioning.

However, she was kept under surveillance by the police, and last week, after the show opened in Philadelphia at the People's Theatre, Miss Chamberlain was the recipient of a package of bonds from Cregan. This disclosed to the police his whereabouts in Chester, Pa. The police confiscated the bonds and immediately arrested Cregan.

Then, according to the police, Cregan admitted he had stolen the bonds so that he might entertain Miss Chamberlain lavishly. And, just to prove his great wealth, about which he had boasted to Miss Chamberlain, he presented her with $11,000 worth of bonds. The package he sent as a gift to Miss Chamberlain in Philadelphia contained $35,000 worth of bonds, making a total of $46,000 worth of securities which Cregan intended Miss Chamberlain should receive from him.

RUSH JERMON QUITS BOOKING

Rush Jermon has given up his booking office in the Columbia Theatre Building and is now manager of the Columbia Scenic Studio, with offices in the same building and the studio in Brooklyn. He is in partnership with Jack Kline.

TO RUN FOR ALDERMAN

Phil Sheridan, well known burlesque man, will run for Alderman at the next election on the Democratic ticket in his home district in the Bath Beach section of Brooklyn. He is one of the organizers of the Columbia Amusement Company and is a big stock holder in the organization. He also owns the franchise on which the "Step Lively Girls" are working.

Sheridan has lived in the district for over twenty years, is a member of a number of clubs and societies in Brooklyn.

TO PLAY ONE-NIGHTERS

Commencing with Friday of this week, the American Circuit shows will play Lewistown, Pa., part of a week of one-nighters on the Penn Circuit. Lewistown will alternate with Huntington, Pa. In other words, the shows will play Lewistown one week and Huntingdon the other. The "Midnight Maidens" will be the first show to play it.

"FROLICS" HAS NEW AGENT

Eddie Daly engaged Billy Exton last week as agent of the "French Frolics," taking the place of Arthur Diggs, now manager of the "Pennant Winners." He also signed John Bell for two years. Gladys Jackson has returned to the cast as ingenue. Fay Shirley closed with the show last Saturday night.

EARL KEARNS CLOSES

Earl Kearns closed at the National Winter Garden last Saturday night. Eddie Fox will return there and open on the twentieth. Frankie Lloyd started this week as soubrette, having been advanced from the chorus.

JOINS PAT WHITE SHOW

Anna Grant joined the Pat White show last Tuesday at the Star, Brooklyn, taking the place left vacant by Mable Norton. Bennis Freedman, who was to join the show, will remain with the "Frolics of the Nite."

WILL FOX HAS NEW ACT

Will Fox, of the team of Fox and Stewart, will appear in vaudeville next season with Lee Kohman in a new act to be written by Aaron Hoffman. The act will be under the direction of Lewis and Gordon.

FLO WELLS HEADS "FROLICS"

Flo Wells is the new prima donna of the "French Frolics," replacing Grace Reid. This is Miss Wells' first season in burlesque. She has been in musical comedy and vaudeville in the past.

REEVES SIGNS STEWART

Al. Reeves has signed Harry Marks Setwart as principal comedian and producer for his show next season. He is with the show this season as co-star with Will Fox.

LEAVES "WORLD BEATERS"

Charles Raymond closed with the "World Beaters" in Worcester and has returned to New York. Francis Reynolds has joined the show.

ARTHUR PUTNAM TO CLOSE

Arthur Putnam will close with the Pat White Show at the Olympic this week. He opens at the National Winter Garden next Monday.

FRED BUSSEY LOSES MOTHER

Toledo, O., Jan. 5.—Mrs. Bussey, mother of Fred A. Bussey, of the Empire Theatre, here, died in Detroit yesterday.

LANE REPLACES MACK

Chas. Lane replaced Buddy Mack with the "Razzle Dazzle Girls" last week.

BEDINI SHOW TO GET COLUMBIA SUMMER RUN

WILL CHANGE PRODUCTION

It has been practically decided that the Summer run at the Columbia, New York, will be given to Jean Bedini this season. This announcement was made last week by the officers of the Columbia Amusement Company.

Bedini will not put on the present "Puss Puss" company, but instead, he is to produce an entirely new show, with a much larger company than he has at present.

Bedini is a progressive young producer and will, no doubt, give burlequers something different than has ever been seen at the Columbia. It is his intention to offer a show with more scenes than any show ever seen in burlesque. He is a great believer in speed, and will, no doubt, go the limit in this respect. He is now in New England maknig arrangements for the new show, which he will try out the last few weeks of the season, before coming into the Columbia.

Bedini will give out his contracts for new scenery and costumes when he plays Miner's in The Bronx in a few weeks, which, if his ideas are carried out, will far exceed anything that has ever been seen in burlesque. He will have a chorus of thirty girls and a dozen boys, and will use a number of vaudeville acts in conjunction to the present cast, which will be headed by Clark and McCullough.

Bedini's Show will be the ninth to play a full Summer run at the Columbia. The "Merry Whirl" was the first in the Summer of 1910, although the "College Girls" had a run of four weeks and the "Behman Show" followed for several weeks the Summer before.

In 1911, the Behman Show again had a run. In 1912 the "Merry Go Rounders" had it. The "Behman Show" had it again the following year. Sam Howe had it in 1914. In 1915 there was no show in the Columbia. "Hello New York" had it in 1916. "Hip Hip Hooray" in 1917 and "Hello America" in 1918.

GUILTY OF ATTACKING GIRL

Another one of the three men arrested and charged with attacking Alys and Lillian Andrews, sisters, who were members of a burlesque company playing in Brooklyn at the time they were attacked in a lonely section of the borough, was convicted last week by a jury in the Kings County Court before Judge McDermott.

He is Herman Glazer, twenty years old, a chauffeur, of No. 317 Bushwick avenue, Brooklyn. Under the conviction, which carries two counts in the indictment, Glazer may receive twenty years in Sing Sing prison.

Isadore Widorchick, an ex-convict, of No. 579 Dumont avenue, was the other of the men arrested who has been convicted, but of a lesser degree of crime, and will be arraigned for sentence with Glazer next Monday.

Joseph De Benedetto, the third member of the trio, is still awaiting trial in the county jail. Each had demanded a separate trial. He will be placed on trial next week by Assistant District Attorney Richardson, who had charge of the prosecution of the case.

LEO STEVENS REHEARSING

SPRINGFIELD, Mass., Jan. 13.—Leo Stevens is here rehearsing with the "Military Maids." He will open with the show next week at the Grand, in Worcester.

Burlesque News continued on Pages 25 and 27

THE BEHMAN SHOW NOW AT COLUMBIA CREDIT TO BURLESQUE

Jack Singer's "Behman Show" at the Columbia this week is, without a doubt, the best "Behman Show" we have ever seen, and we have looked them all over. It is, in fact, more of a musical comedy than a burlesque show, and would need little changing to make it a Broadway musical show.

It is full of individual hits and is an excellent and well balanced performance. It is in every way a classy production and one of which Singer may well be proud.

The title of the book is "Just for Tonight." It is in two acts and sixteen scenes and every detail has been carried out in excellent taste. The electrical effects are nicely arranged and well worked out. The numbers were put on by someone who knows how to stage them and the costumes are pretty and pleasing to the eye. Singer is carrying twenty girls who work well and make a fine appearance.

The company is well balanced. Frank DeVoe and Tom Aikin handle the comedy. In DeVoe, Singer has a comedian who is unique in burlesque. This young fellow has an individuality all his own. He uses no make-up to help him get laughs, and he gets many, and does his work neatly and cleverly. His style of comedy is different from anything we have seen at the Columbia so far.

Aikins does several comedy characters, doing credit to each. His "rube," however, stands out. In this role Aikins creates many amusing situations. His dialect is good and his make-up is in keeping with the role. Aikins has evidently made a study of this character, as his portrayal is most perfect.

J. Harry Jenkins is doing the straight, and he does it well. Jenkins is a capital straight. He reads his lines distinctly, is a good dresser and carries himself well.

Frank Zanora does a "tough" bit, and handles it well. He also does several other characters during the performance with credit.

Marie Sparrow jumped right into favor as a comedienne. Miss Sparrow has a pleasing personality, which assists her in her work, but she is very funny as well and knows how to deliver her lines for laughs. In all her scenes she had no trouble in creating laughter.

Ameta Pyne never looked better. Miss Pyne led one number, but her best work was when she danced. In the "Great Lantern Scene" Miss Pyne offered three classic dances most artistically. These dances were well placed in a beautiful set. Miss Pyne's costumes this season excel any she has ever shown.

Dottie Ray is a lively little soubrette who can put numbers over. She has an attractive personality and can dance. Miss Ray wears pretty dresses and her work pleases.

There is a story to the book which is unusual in burlesque shows. It tells about a pocketbook that is stolen, but which is eventually recovered. The first scene is a novelty showing an interior of a day coach on the Erie Railroad with the members of the company on their way to a town to play.

One scene represents a motion picture studio and this is uproariously funny all the way through. DeVoe, impersonating a woman, did a capable piece of work and was the big laugh of this scene.

Jenkins' specialty with the shoes went well; it gave the audience something out of the ordinary.

DeVoe's specialty in one in which he worked straight in a neat fitting evening suit was the big hit of the show. He sang four songs, told a couple of stories and danced. In each he was highly successful. He has a good voice and knows how to put a number over, is a neat and clever dancer and can tell a story.

Miss Sparrow went well with her specialty, which was done late in the show and she easily held her audience. She offered two comedy songs that went over nicely.

Lack of space prevents us going into the details of the scenes, but we can say that they were most elaborate and beautifully put on. The music was tuneful, bright and snappy.

The Behman Show this season is a credit to burlesque. SID.

GARRISON RUNNING STOCK

WASHINGTON, D. C., Jan. 8.—The Folly Theatre, this city, playing stock burlesque, is now under the management of Jack Garrison. In the cast are Florence Pointer, prima donna, Billy Hagan, Gus Mortimer, Ed. and Mrs. Ed. Baldwin, and Rube Davis. Chas. Gramlich is producing. The house has been doing big business since it re-opened and the Department of Health lifted the "Flu" ban.

BLANCH NADEAU TRANSFERRED

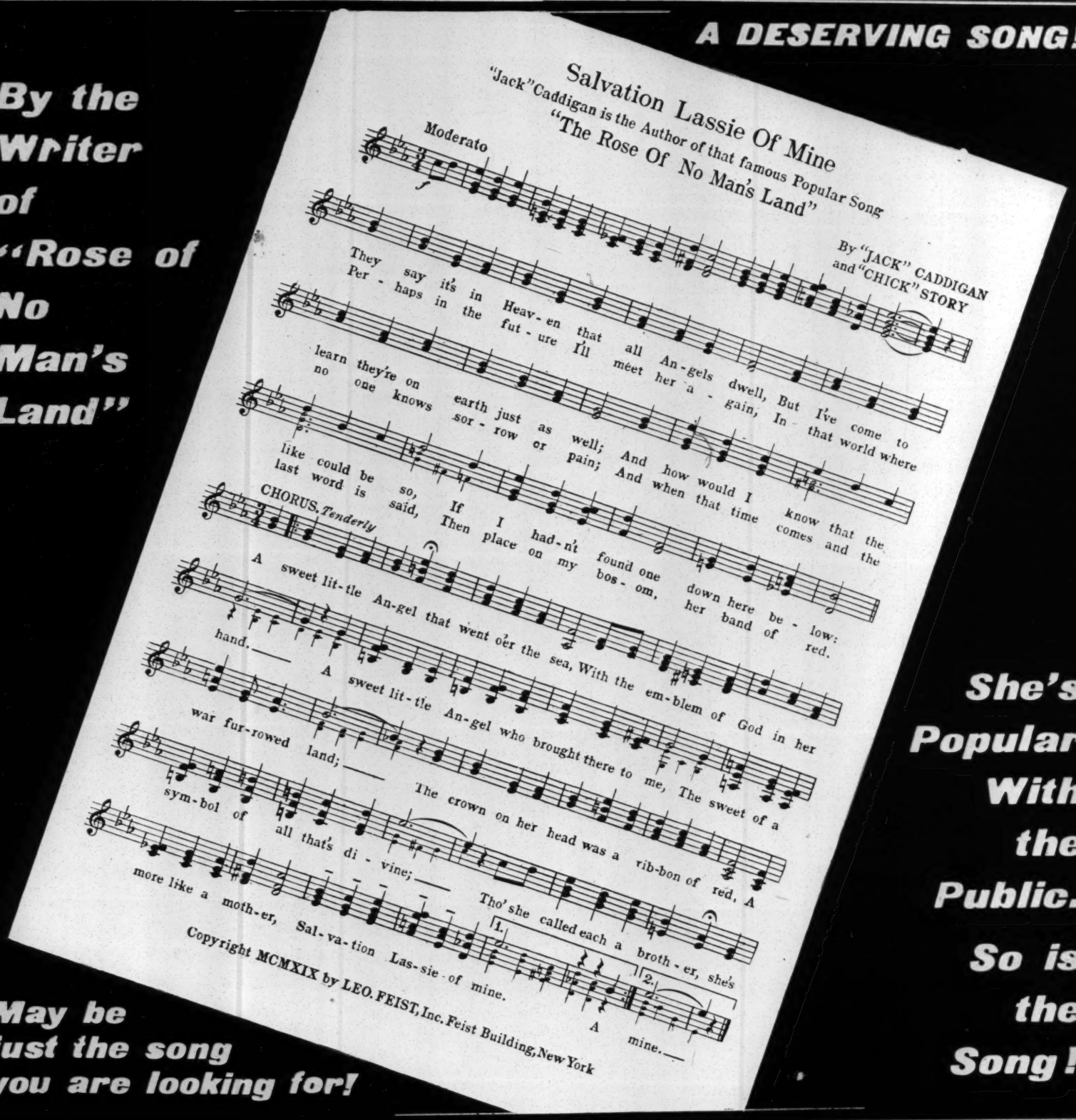
WILKSBARRE, Pa., Jan. 10.—Blanch Nadeau, the ingenue prima donna of the "Frolic of the Nite," has been transferred from that show to the "Pacemakers,"

GIVING HER CREDIT

SHE BROUGHT DOUGHNUTS TO THE DOUGHBOYS AND PROVED HERSELF A SISTER TO THE RED CROSS GIRL

A DESERVING SONG!

By the Writer of "Rose of No Man's Land"



Salvation Lassie Of Mine

"Jack" Caddigan is the Author of that famous Popular Song "The Rose Of No Man's Land"

By "JACK" CADDIGAN and "CHICK" STORY

Moderato

They say it's in Heav-en that all An-gels dwell, But I've come to learn they're on Per-haps in the fut-ure I'll meet her a-gain, In that world where no one knows earth just as well; And how would I know that the sor-row or pain; And when that time comes and the like could be so, said, If I had-n't found one down here be-low: last word is Then place on my bos-om, her band of red.

CHORUS. *Tenderly*

A sweet lit-tle An-gel that went o'er the sea, With the em-blem of God in her hand. A sweet lit-tle An-gel who brought there to me, The sweet of a war fur-rowed land; The crown on her head was a rib-bon of red, A sym-bol of all that's di-vine; Tho' she called each a broth-er, she's more like a moth-er, Sal-va-tion Las-sie of mine.

1. 2.

A mine.

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301 Chickering Hall

MELODY LANE

PUBLISHERS' BOARD ASKS AID OF MUSIC MEN

All Are Requested to Appeal to Congressman in Effort to Obtain Repeal the Postal Zone Law

The Publishers' Advisory Board, representing a number of the prominent publication organizations as well as the Authors' League of America is sending the following letter to music publishers and dealers in an effort to secure the repeal of the Postal Zone Law:

Dear Sir:

This letter is printed, of necessity, because there is not time to write individual letters to every manufacturer in this country who is affected by the most destructive legislation ever enacted by Congress.

You sell to every American in every section of the United States. You sell by advertising in periodicals—the greatest salesman ever invented, without which you could not establish a market except by years and years of slow personal selling. The destructive Postal Zone Law enacted by Congress abolishes equal postage rates on the periodicals that carry your business or the business of those who use your products.

Wire your Congressman in protest against this Postal Zone System. Urge him to work and vote again it. The Senate has already condemned the Postal Zone Law by an overwhelming vote of 41 to 22, and it is essential that your representatives in Congress vote for the repeal of the law.

Charles E. Hughes, former Supreme Court Justice and Chairman of the most recent U. S. Postal Commission, last year condemned this destructive Postal Zone Law: "I hope," he wrote, "that Congress will repeal the provision for the zone system, which is decidedly a looking-backward and walking measure." The U. S. Postal Commission in its report said that the evidence submitted by the Postal Office "does not justify a finding of the total cost of transporting and handling the different classes of second-class mail matter," and yet it is upon these discredited figures that the attack upon the equal postage system for Americans has been made.

For this country once had the Postal Zone System, and it was abolished *because* it was discriminating, unfair, un-American and *throttling to American business and industry.* When we had the Postal Zone System, the per capita postal receipts never went over 33 cents; since the Postal Zone System was abolished, the per capita postal receipts grew to $3.16 in 1917 and $3.67 in 1918.

Over 700 commercial associations, the leading colleges of the country, religious organizations and women's clubs, have in the past few months protested against this destructive law.

Write a protest to your Congressman yourself at once—urge your friends, your agents and employees to write brief notes of protest to their Congressmen and to the members of the Conference Committee, a list of which is enclosed. Do it TO-DAY.

Very earnestly,
CHARLES JOHNSON POST,
Director.

WILL ROCKWELL WITH STASNY

Will Rockwell has received his discharge from the army and is now connected with the professional department of the A. J. Stasny Music Co.

RODGERS WRITES MUSICAL PLAY

Richard C. Rogers has completed the lyrics and music of a new two act musical play entitled "Up Stage and Down." It will be presented for the first time at the Hotel Waldorf on March 8th.

PIANTADOSI WILL MOVE

The Al. Piantadosi Music Co. is planning to move from its present quarters in the Astor Theatre Building to offices in West Forty-sixth Street.

NEW RECORD CONTRACT WANTED

A number of publishers of popular music who are members of the Music Publishers' Protective Association are considering asking the phonograph companies for a standard contract patterned along the lines of the contract accepted recently by the music roll manufacturers.

While the royalty rate paid by the various phonograph and record manufacturers is practically the same, the contract form is said to be different in several instances, and a number of the publishers have stated that in view of the fact that the roll manufacturers have accepted a standard form of contract from the publishers, it is no more than right that the record makers should do the same.

WRITER TOOK NO CHANCES

A local newspaper writer who makes something of a specialty of popular song subjects, recently planted a story in a number of publications regarding the manner in which Paul Dresser and Pat Howley locked Hughie Cannon in a piano room and refused to let him out until he had completed the words and music of "Bill Bailey."

There isn't a word of truth in the yarn, but the writer deserves a word of praise for playing his stories safe and taking no chance of getting a denial from any of the principals.

He waited until all three were dead before releasing the story to the newspapers.

ELSIE DONNELLY SCORES SUCCESS

Elsie Donnelly, of Rogers and Donnelly, has been scoring a big succes with the new Witmark ong, "Daddy Mine." She has an up-to-date version that instantly captures her audience. Lately she has added "Have a Smile for Everyone You Meet," another Witmark song, "Daddy Mine." She has an at every performance. Miss Donnelly is now preparing to add to her repertoire the mother song, "That Wonderful Mother of Mine," one of the best popular numbers ever published by the Witmark house. Miss Donnelly has a way of putting a song over that is delightful.

HARRIS RELEASES WESTON SONG

Chas. K. Harris has recently released the "Allies Flower Garden Ball," a song by Willie Weston, which he for some time has been featuring in his vaudeville act. Weston has not restricted the number to his own act, but has given Mr. Harris permission to give it to any singer who cares to use it.

NEW ROBERTS SONGS READY

"After All" and "You Don't Know," two new songs by Lee Roberts, composer of "Smiles," have been released by the Remick house.

MOSE GUMBLE ON BUSINESS TRIP

Mose Gumble, professional manager of Jerome H. Remick & Co., is making a business trip which will take in all the branch offices of the Remick Co. east of Chicago.

EARL FULLER MAKES RECORDS

Earl Fuller has made new phonograph records of Joe. Rosey's fox-trots, "Out of the East" and "Spaniola," two numbers recently issued by Jerome H. Remick & Co.

FEIST GETS SKIDMORE SONG

Leo. Feist, Inc., has taken over the Skidmore Music Co. song, "Please Don't Take My Harem Away." This number is one of the clever Will Skidmore compositions.

WESTON SINGS OWN SONG

Willie Weston, who this week is at Proctor's Fifth Avenue Theatre, is featuring his own song, "We'll All Need Forgiveness Some Day," a recent release from the Meyer Cohen Music Co.

COMPOSERS' SOCIETY PLANS MANY SUITS

Federal Court's Decision Awarding Damages and Counsel Fees Will Be Basis of Many Legal Actions

The decision of Judge Blodsoe, of the Federal Court in Los Angeles, Cal., recently in the case of the music publishing firm of Waterson, Berlin & Snyder against Chris. Tollefson, a motion picture theatre proprietor, is to be the basis of many suits at law which the society of Composers, Authors and Publishers are contemplating bringing in the near future.

Tillefson, according to the evidence in the case, had performed in his theatre the song "Joan of Arc, They Are Calling You," without having first obtained permission of the copyright owner. The judge in his decision awarded the publishers a judgment of $250 and an additional $100 for counsel fees.

This decision establishes the minimum assessment against the proprietor of any theatre, music hall, cabaret or other place of amusement where copyrighted music is performed for profit without first obtaining permission from the copyright owner.

It was formerly believed that $10 was the minimum fee which the copyright owner could collect for each infringement, but according to Judge Blodsoe's decision not only can a substantial amount be collected but counsel fees as well.

STERN HAS NEW NOVELTY

Of the many songs issued by Jos. W. Stern & Co., "Tears," the new novelty by S. R. Henry and Frank Warren enjoys the distinction of scoring the quickest success.

Immediately upon issuing the first copies a big demand from all parts of the country arose for it. The mere announcement that the song had been published was all that seemed necessary to attract the attention of music lovers the country over. A big campaign of publicity in connection with it will be launched in the near future.

FOX WALTZ ISSUED AS SONG

J. S. Zamecnik, the instrumental writer, has in the Sam Fox catalogue one of his best waltz compositions in "Kisses." This number, which met with an instantaneous success, aroused many requests for a vocal setting and the Fox house placed the melody in the hands of Harry D. Kerr, who has written for it an unusually clever lyric. "Kisses" as a high class number is now being released to vaudeville and musical comedy singers.

ARRANGER UNDER CONTRACT

Frank Saddler, the arranger, whose fine orchestral settings have helped many a young musical comedy composer over a difficult spot, has been placed under contract by the T. B. Harms Co.

For a term of years the Saddler arrangements will be confined to the melodies of the Harms' composers.

NEW HARRIS BALLAD SCORES

"Will You Be There When I Come Back?" a new Chas. K. Harris ballad, is scoring well with a number of big time vaudeville singers who are featuring it. It is one of the latest releases from the Harris house.

FEIST OPENS MORE BRANCHES

Leo Feist, Inc., has opened branch professional offices in Los Angeles, Cal., and Pittsburgh, Pa. The Los Angeles branch is No. 836 San Fernando Building, and the Pittsburgh, No. 311 Schmidt Building.

SONGWRITER ON WAY HOME

Dave Berg, the song writer, with the Ameriean Army in France, is now on his way home and is expected in New York some time this month.

JAY WITMARK ESCAPES A WRECK

Jay Witmark, of the firm of M. Witmark & Sons, returned to New York Sunday last after a trip to Chicago and Detroit. He was fortunate in more ways than one, for he traveled east on the train that followed the Wolverine Limited, which was wrecked with such shocking loss of life near Batavia, N. Y., early the same morning. His trip, as usual, resulted in a grip full of orders, and he also embraced the opportunity of rounding up the musical productions in the Windy City in which the Witmark house is interested. Mr. Witmark found everything in connection with the business end of his trip entirely satisfactory, and his return to his desk after a week's absence found him an optimist in regard to the prospects of the season.

GOVT. LOOKING FOR MUSIC BUYER

If plans of a number of prominent U. S. Army officers go through, a permanent music department in connection with the army is to be established with an experienced music man as buyer in charge. His duties will be to purchase suitable music for all the army bands in addition to securing such songs and books for the soldiers as he shall decide are suitable.

The position will be a permanent one and will carry the salary of a captain.

STERN SONG WINS CUP

In the Song Contest held at the Mineola, L. I., Aviation Field, January 3, the J. W. Stern Comedy stuttering song, "Oh Helen," won the Hazelhurst Aviation Corps Cup.

Joe Sherman put over the winner, with May Pond at the piano.

Waterson, Berlin and Snyder, the Broadway Music Corporation, and Leo Feist were also represented by singers.

NEW SONG SCORES SUCCESS

"Have a Smile for Everyone You Meet and They Will Have a Smile for You," by Brennan, Cunningham and Rule, is one of the most acceptable of the new songs and has scored a decided success. It is being featured by many acts, all of whom state that it is a hit on every bill.

M. Witmark & Sons are the publishers.

NEW ORIENTAL SONG READY

Few songs with an oriental atmosphere have more to commend than "My Persian Pearl," a new publication from the house of Witmark. It is not only easy but unusually effective, and its success already is a sure index of its approaching and permanent entry into the big hit class. "My Persian Pearl" is a fine number for costume effects and is great for a double.

ARTIST GETS DIVORCE DECREE

Judge Vernon M. Davis, of the Supreme Court, has signed an interlocutory decree of divorce in the case of Barbelle vs. Barbelle. Albert Barbelle, the plaintiff in the case, is an artist who has drawn the title page designs for many popular song publications.

WILLIE HOROWITZ IN NEW YORK

Willie Horowitz, formerly manager of the Chicago office of the Gilbert & Friedland Co., is in New York and has been appointed professional manager for Gilbert & Friedland, and general supervisor of all the firm's branch offices.

VON TILZER SONGS IN SHOW

Harry Von Tilzer has four songs in the new Shubert production, "Oh! Mamma," now playing in Boston. The numbers are by Dave Dreyer with lyrics by Frank Fay.

ROSENBAUM OUT OF ARMY

Sam Rosenbaum, the former New Orleans, Pa., music publisher, has received his discharge from the army and is in New York negotiating for the sale of several songs.

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A Dignified Tribute in Song to America's Greatest American

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(YOU WERE A REAL AMERICAN)

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JACK MILLS, Prof. Mgr.
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COUNTE PERRONE
AND
MISS TRIX OLIVER

At B. F. KEITH'S
RIVERSIDE THEATRE
THIS WEEK

Direction, HARRY WEBER

CLAYTON THE MYSTIC
ALL THIS WEEK

KEITH'S, GREENPOINT, BROOKLYN
Direction—ALF. T. WILTON

DOROTHY **HOMER and DuBARD** WALT

IN
A Jitney Classic
DIRECTION—IRVING COOPER

ARCHIE **BELL & GREY** MARGARET
ORIGINALITY
Original of the Scotch and Irish Dances on the Wire
DIRECTION—PAUL DURAND

LEE STAFFORD
Baritone—Accompanied by Ray Daghistan
DIRECTION—EVANGELINE WEED

MARK A. LUESCHER is spending his vacation at Atlantic City.

Devah Morel has been added to the cast of "Take It From Me."

Maude Eburne is now billed as one of the headliners in "The Canary."

Miriam Frances Conlin, of Conlin and Glass, arrived here on January 6.

Willard Mack is in Los Angeles, where he will appear in the Goldwyn Pictures.

Molly, Charles and Nellie King are included in the cast of "The Magistrate."

Patricia Hart will soon be seen in the East with Bert Taub in a new vaudeville act.

Julia Bruns has been engaged for a new play under the management of the Shuberts.

Fannie Ward arrived in New York from Los Angeles last Monday. She is going to England.

Ernest Hare took Al Jolson's place in "Sinbad" while the principal was ill with tonsilitis.

Nora Bayes' chauffeur, Gabriel Campagna, was fined $25 in the traffic court last week.

Rose and Curtis are now the agents for Willie Solar, who will open at the Colonial February 3.

Marjorie Rambeau opens at the Manhattan Opera House in "Eyes of Youth" on January 21.

Gene Howard was married to **Gladys E. Deneke** of Waco, Texas, last week, in the latter's home city.

Mr. and Mrs. H. D. Zarrow are spending a week in New York, combining business with pleasure.

Jacob Lubin, booking manager for Marcus Loew, went to Lakewood last week for a few days' rest.

Ernest Truex has been engaged by Oliver Morosco for the leading role in "Please Get Married."

H. B. Warner will spend a year in California making motion pictures. He will leave in a few weeks.

Charlotte Monterey has been engaged for "A Sleepless Night," to open in Washington, D. C., shortly.

Helen Lowell has been engaged for the role of Aunt Lucy Bartlett in "Cappy Ricks" at the Morosco.

Millard Vincent has been engaged to appear in "Three Wise Fools." He is the latest addition to the cast.

Thomas H. Ince sent a check for $100 to the annual benefit of the Actors' Fund from Los Angeles last week.

Alfred Walters, a colored actor, was accused of felonious assault by **Jeff Davis,** the "Hobo King," last week.

Philip Morris, the producer of girl acts, was engaged to marry **Dorothy Cohen,** a non-professional, last Sunday.

William Klein and Nathan Burkan, the theatrical lawyers, were confined to their homes last week through illness.

Maud Amber is convalescing from influenza at San Francisco. She is a member of the team of Blake and Amber.

Herbert E. Hyde arrived from Chicago last week to conduct the music for "Stingy," a feature of Stuart Walker's opening bill at the Punch and Judy Theatre.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on page 34)

Francine Larrimore and **Charles Cherry** will be featured in "Scandal," Walter Hast's dramatization of Cosmo Hamilton's story.

De Wolfe Hopper was the auctioneer at a special sale of articles in the Red Cross Shop at 587 Fifth Avenue last week.

H. Walter Van Dyke's address is wanted by Captain C. S. Hayes of 208 Eighth Street, Southwest, Washington, D. C.

Jack Larric and Gustave Bloom have written "Sleepless Nights," a farce which the Shuberts have placed in rehearsal.

Kajiyama, a Japanese hand-writing expert, is now at the Hippodrome, where he has been appearing since Monday night.

Coxwain George F. Smithfield, well remembered as a commedian in "Rolling Stones," has been released from the Navy.

Billy Hart is recovering from influenza at a hospital in Bridgeport, Conn., and expects to make his appearance in the near future.

Don Burroughs was engaged by Edgar MacGregor last week for a leading role in "The Dislocated Honeymoon," now in rehearsal.

Al Jolson returned to the Winter Garden last week after an attack of tonsilitis had forced him to stay out of the cast for a week.

John Harwood, who staged "The Little Brother," has been engaged by Walter Hast to stage "Scandal," his latest production.

Frederick V. Bowers gave a Christmas Eve and New Year's Eve party to his "I'm So Happy" company at the Hotel Henry, Pittsburg.

Shelley Hull, who has been appearing with Effie Shannon in "Under Orders" this season, is seriously ill at his home of pneumonia.

Winona Winter has been made leading ingenue in the Comstock-Elliot attraction, "See You Later," soon to open at the La Salle, Chicago.

Mary Keane has been engaged as assistant stage manager of "Miss Nelly of N'Orleans," the comedy in which Mrs. Fiske is featured.

Frederick Burt, Georges Renavent, Irene Haisman, Zola Tahna, Doris Moore, and **Ben Lewin,** support **Mrs. Fiske** in "Miss Nelly of N'Orleans."

Lady Tsuda Noi, the Japanese songbird, has been forced to cancel all her vaudeville bookings on account of the recent death of her mother.

Brandon Tynan, Orlando Daly, Walter Jowe, Jane Gray, Lillie Cahill and Katherine Emmer support **Leo Ditrichstein** in "The Marquis de Priola."

Ruth Shepley, Courtney Foote and **Ferdinand Gottschalk** have been engaged by F. Ray Comstock for the cast of the new comedy "Adam and Eve."

E. J. Moore, well known magician, lost his wife last week, when the latter died after a short illness at Kendalsville, Ind. Two daughters survive her.

Percy Granger, the Australian pianist, who enlisted in the American Army as a bandsman, has been discharged and is to return to the concert stage.

Kathleen McDonnel has been engaged by Lee Kugel for the leading role in "The Net." The last appeared in New York as Robert Hilliard's leading woman in "The Pride of the Race."

Toto and Henrietta Wells gave a special morning matinee for soldiers last week at the Colonial. A two-reel picture, in which he appears, was also put on.

Rosa Ponselle, now of the Metropolitan Opera, but formerly in vaudeville, was entertained last week by 100 citizens of her home town in Meriden, Conn.

J. Lowe Murphy, who has a part in "The Girl Behind the Gun," was rushed into the Donald Brian role, last week, when the latter was taken suddenly ill.

George Gaul has been engaged by Stuart Walker for his repertoire company. He will make his first appearance when it opens at the Punch and Judy.

Donald Brian was out of the cast of "The Girl Behind the Gun" one night last week at the New Amsterdam, but reappeared at the matinee the next day.

Kitty Donor, of the "Sinbad" company, will give an entertainment to the soldiers of Ward A of the base hospital in Grand Central Palace, this afternoon, January 15.

Lillian Fitzgerald, who has not yet recovered from a recent heavy cold, is not appearing at Keith's, Washington, this week. Helen Eley is substituting for her.

Max Bendix and **Edward P. Temple** will respectively direct the music of and stage the new musical comedy entitled "Yesterday," written by Glenn Macdonough and Reginald De Koven.

William Morris, Irene Fenwick, Ernest Glendinning, Lucille Watson, and **Carlotta Monterey** are in the cast of "Sleepless Nights," the farce which the Shuberts will produce, now in rehearsal.

Billy Hart, who has been in the Bridgeport Hospital for the last four weeks, has recovered from a severe case of influenza. He resumed work on the Poli time at Springfield, Mass., January 13.

Lieutenant Russel L. Test, formerly a stock leading man, has returned from Camp Hancock, Ga., where he has been stationed for some time. He does not contemplate a return to the profession.

May Tully, on Christmas Day, went to the Greenhut Hospital, and, taking five men who had been badly wounded, gave them a Christmas blow-out, including dinner, tea, tree, presents, theatre, etc.

Fred Block, after four weeks on the Pacific Coast, spent in assembling and starting the Julian Eltinge vaudeville combination, under the direction of William Morris, on tour, is back in New York.

George Allen, former assistant manager of the Orpheum, Oakland, has been discharged from the navy and will resume his old place at that house. He has been associated with the Orpheum since it was built.

Corporal Arthur Moskowitz, brother of Charles Moskowitz, both of the Loew Office, returned from France last week. He was in one of the biggest battles of the war and his regiment was cited seven times for bravery.

Jack Walsh, now with Robert Campbell's melodrama, "Seven Days' Leave," will enter vaudeville in a two-act with **Louis Le Roy.** Walsh's last appearance in vaudeville was with Mez Macauley in "The Unexpected."

Jack Hinchie, stage manager of the Casino Theatre, Brooklyn, last week made application to be appointed administrator of the estate of his wife, Adele F. Hinchie, who died intestate recently and whose estate, according to her husband's affidavit in the application, amounts to "about $4,695."

Joseph Marion Barlow, last with John Cort's "The Princess Pat" and engaged in government work since, is to make a trip on horseback from New York to San Francisco, accompanied by Robert MacBurney, a well known horseman.

Bugler J. Callahan, principal comedian at the Empire Theatre, Jersey City, before going to France, was the guest of honor at a dinner tendered him last week by Manager Vail. The affair took place at the Hudson, on Lewis street.

Homer F. Curran, proprietor and manager of the Curran Theatre, San Francisco, has been appointed coast representative for the Shuberts. He will handle Shubert attractions in Portland, Los Angeles, Seattle and other coast cities.

Amelia Bingham, Phoebe Foster, Harrison Hunter, Charles W. Trowbridge, Gilbert Douglass, Marie Chambers, Mary Newcombe and **Gilbert Douglass** have been engaged for the cast of "The Dislocated Honeymoon," now in rehearsal.

W. S. Butterfield, president and general manager of the Michigan Circuit of Theatres, received a gold watch, chain and knife as a token of esteem from the office forces at Battle Creek and Chicago and the managers of different theatres throughout the state.

Eugene Foxcroft, formerly with Guy Bates Post in "The Masquerader," is now with the American Red Cross and does not expect to return to America until May. He is located at one of the Base Hospitals and is at present putting on a minstrel and vaudeville show for the soldiers.

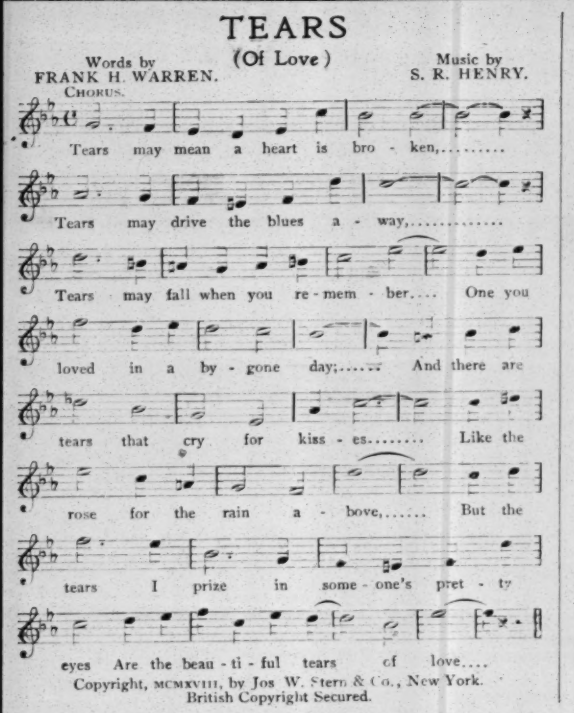
Henry Kramrath will erect a new motion picture theatre in Albany in the early Spring. The house will be situated on North Pearl Street. Deeds conveying Monroe Street property for one of the entrances to the theatre were filed last week. Property on North Pearl street had been acquired previously.

Rube Marquard and his Navy Jazz Band, Singer's Midgets, the Cameron Sisters, Willie Solar, John T. Murray, Sidonie Espero, Harry Delf, Carl McCullough, Nat Carr, Roy and Arthur, Berenice Le Grande, Marguerite Calvert, and others, appeared at the special holiday concert at the Winter Garden last Sunday night.

Julie Ballow, Cardo and Noll, Sam Hearn, Fiske and Fallon, Muriel Hudson and Dave Jones, Caroline Meredith, Lou and Grace Harvey, Lola Wentworth, Knowles and Hurst, Violinsky and Bert Shepard, are among the volunteers who are appearing this week at Loew's Broadway Theatre, Brooklyn, to help Marcus Loew celebrate his anniversary in that city.

Henry Lewis, Belle Baker, Watso Sisters, Rooney and Bent, Jimmy Lucas and the Sherlock Sisters and Foley, all of whom are being presented under the supervision of **Miss Frances Rockfellow King,** of the B. F. Keith Theatres, private entertainment department, appeared at the show for the employees of William P. Goldman and Brother at Palm Garden last week.

Vallie Belasco Martin, George Wagner, Sammy Wren, the Cunningham Sisters, Patrice, assisted by **Joe Sullivan; Hooker and Davis, Harry and Jenny Platt, Mintz** and Palmer, Belle Wilton, Jimmy Kane, Ray and Emily, Gordon and LaMarre, **Al Wilson,** and **Davis and Ross,** are among those who have appeared at the Camp shows, given in the vicinity of Philadelphia.

William and Gordon Dooley, Yvette Rugel, Tex-Ys Quartet, **Eddie Dowling, Frank Grace and Johnny Berkes, Harry Quinlan, Julia Kelety, Brown Sisters, Natalie and Ferrari, Dooley and Ramsey, Hanlon and Clifton, Vi Quinn, Jack Murray, La Sylph,** and **Ted Lewis** and his own Jazz band, from Bal Tabarin, appeared at the concert at the Central last Sunday night.

TEARS
(Of Love)
Words by FRANK H. WARREN.
Music by S. R. HENRY.
CHORUS.
Tears may mean a heart is bro - ken,.....
Tears may drive the blues a - way,.....
Tears may fall when you re - mem - ber.... One you
loved in a by - gone day;..... And there are
tears that cry for kiss - es..... Like the
rose for the rain a - bove,..... But the
tears I prize in some - one's pret - ty
eyes Are the beau - ti - ful tears of love....
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A Natural Hit

Tears
(Of Love)

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BARRETT & WHITE
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BILLY KNIGHT AND HIS ROOSTERS
"BIRDS THAT DO THINGS WORTH CROWING ABOUT"

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDE EXCHANGE

NEW YORK CITY.

Palace—The Marion Morgan Dancers—Adele Rowland—Four Mortons—Clara Morton—Paul Morton and Naomi Glass. (Three to fill.)

Riverside—Norton & Lee—Muriel Winslow—Moss & Frye—Jas. Hussey Co.—Jean Adair Co.—Bob Albright—Adelaide & Hughes—Josie O'Mears—Geo. White & Co.

Colonial—Robbins—Ben Beyer & Co.—Cunningham & Clemens—Hyams & McIntyre—LeMaire & Hayes—Marie Nordstrom.

Alhambra—Geo. McFarlane—Ann Gray—Rice & Werner—Rooney & Bent—Bradna & Derrick—Norton & Nicholson.

Royal—Hickman Bros.—Lydia Barry—Josephine & Brooke—Henry Lewis—Hale & Patterson.

Fifth Avenue—Alex & D. Lamb—Copeland & McCloud—Synco—Lew Dockstadter—Cole, Russel & Day—Hadji Sambola.

58th Street—Mason Cole—Royal Gascoynes—Ward & Pryor—Billy Schoen—Musical Spillers—Adelaide Bell Co.—Archless & Venus—Hughes & Haynes.

125th Street—Earl & Sunshine—Al Shayne—Lillian Herlein—Albert Donnelly—J. Ferguson Co.—Henshaw & Avery—Synco—Murray Vogt Co.

23rd Street—Alexander & Fields—Loyd Whitehouse—Ward & Pryor—Julian Hall—Indian Pastimes—Earl & Sunshine.

BROOKLYN.

Bushwick—Belle Baker—Clinton & Rooney—Nevins & Gordon—Bessie Clayton Co.—Bert Howard—Lydell & Macey—Belgium Three—Albert Donnelly.

Orpheum—The Duttons—Harry Green & Co.—Haig & Lockett—Bailey & Cowan—Harmon & O'Connor—Three Romano Sisters.

ALBANY, N. Y.

Proctor's—Brady & Mahoney—Cartnell & Harris—Julia Ring Co.—Pietro—Bud Snyder.

BOSTON, MASS.

Keith's—Four Haley Sisters—Morris & Campbell—Nan Halperin—Williams & Wolfus—Espe & Dutton—"Sweeties"—LeRue & Dupre.

BALTIMORE, MD.

Maryland—Weber & Rednor—Chadwick Duo—Ruth Roye—Walker & Texas—Gertrude Hoffman—Jane Courthope.

BUFFALO, N. Y.

Keith's—Helene Davis—Harry Watson Co.—Connelli & Gibson—"Art"—Holliday & Willette—Aerial Mitchells.

COLUMBUS, OHIO.

Keith's—Blossom Seeley & Co.—Grey & Byron—E. & J. Connelly—Martin & Florenz—Patten & Marks—Mayo & Lynn.

CINCINNATI, OHIO.

Keith's—Nelusco & Hurley—Frank Dobson & Co.—Maurice Burkhard—Three Jahns.

CLEVELAND, OHIO.

Keith's—"Not Yet Marie"—Beaumont & Arnold—Sylvia Clark—Martelle—Pederson Bros.—Boyarr Troupe.

DETROIT, MICH.

Miles—Three Le Grohs—Willie Hale & Bro.—Burt & Rosedale—Guerro & Carmen—Jessie Standish—Arthur Deagon—Evelyn May & Co.

DAYTON, OHIO.

Keith's—"Weaker One"—Parsons & Ireland—Claudia Coleman—Catherine Powell Co.—Bison City Four—Keane & Williams—Belleclaire Bros.—McIntosh Maids.

ERIE, PA.

Keith's—J. C. Nugent Co.—Musical Hunters—Daring Sisters.

ELIZABETH, N. J.

Proctor's—LaFolette—J. C. Mack Co.—Four Earls—Gillen & Mulcahy.

GRAND RAPIDS, MICH.

Keith's—Jas. Watts Co.—Blanche Ring—Lady Alice's Pets—H. Dukane & Co.—Elkins, Fay & Elkins.

HAMILTON, CAN.

Keith's—Frank Crummit—Harry Howard's Pets—Kelso & Leighton—Lerner Girls—Helen Ware.

INDIANAPOLIS, IND.

Keith's—Sydney & Townley—Dolly Connelly Co.—Gruber's Animals—"Four of Us"—The Randalls.

LOWELL, MASS.

Keith's—Gliding O'Mears—Jovedah—Al Shayne—Marconi & Fitz.—Janette Adair Co.—Larry Reilly Co.—Gerard's Monkeys.

LOUISVILLE, KY.

Keith's—Grace De Mar—"Maid of France"—Russo & Co.—Seven Honey Boys—"Study in Sculpture."

MONTREAL, CAN.

Keith's—Nat Lincoln—Bruce Duffett Co.—Sheehan & Regay—Lloyal's Dogs.

MT. VERNON, N. Y.

Proctor's—Murray Vogt Co.—Lyons & Yosco—Sam Mann Co.—Belgium Three—Vinie Daly—Morton Lee—Baker & Rogers.

NEWARK, N. J.

Proctor's—Avon Comedy Four—Adelaide & Hughes—Clara Morton—Ward & Cullen—Detrick Vincent Co.—Arnold & Florence—Color Gems—Fox & Britt—LaMaire & Hayes.

PORTLAND, ORE.

Keith's—Whitefield & Ireland—The Brads—Ethel Hopkins—Detzel & Carroll—Maestersingers—Elaine & Titiana.

PHILADELPHIA, PA.

Keith's—Frances Kennedy—"In the Dark"—Ruth St. Denis—Clifton Crawford—B. & L. Walton—Dorothy Toye & Sister—Three Eddys—Ben Bernie—Melnotte Duo.

PITTSBURGH, PA.

Keith's—Lillian Fitzgerald—Wellington Cross—"Somewhere with Pershing"—Felix & Fisher—P. N. Terry.

PROVIDENCE, R. I.

Keith's—Kitner & Reaney—La Bernicia—St. Onge & Ritchard—Embs & Alton—Laurie & Bronson—Nitta Jo—Travers & Douglas—Julian Hall—Hazel Moran.

ROCHESTER, N. Y.

Keith's—Ishikawa Japs—Lillian Shaw—Muriel Worth Co.—Al. & Fannie Steadman—Curzon Sisters—Warren & Templeton—Clown Seal—Brent Hayes.

SCHENECTADY, N. Y.

Proctor's—Bush Bros.—LaPolla—Stantons—Grey & Old Rose—Rehn & Fitch—Fred Ardath.

TROY, N. Y.

Proctor's—Frank Hartly—Al & L. Anger—Nancy Boyer—Hobson & Beatty—Martin & Webb—Lillian & E. Twin.

TORONTO, CAN.

Keith's—"Hands Across Sea"—Clark & Bergman—Elinore & Williams—Wilton Sisters—Cycling Brunettes—Klein Bros.—Marconi Bros.

TOLEDO, OHIO.

Keith's—Chas. Grapewin Co.—Chilson Ohrman—DeLeon & Davies—Four Morak Sisters—Petty Boat & Bro.—McConnell & Austin—Walter Bowers & Co.

WASHINGTON, D. C.

Keith's—Llora Hoffman—The Pickfords—Mr. & Mrs. Jimmie Barry—Ted Domer—"What Girls Can Do"—Leon Errol & Co—Royal Gascoignes.

YOUNGSTOWN, OHIO.

Keith's—Kimberly & Page—Kahill & Romane—Scotch Lads & Lassies—Doc O'Neil—Seabury & Shaw—Hermine Shone Co.—Mang & Snyder.

YONKERS, N. Y.

Proctor's—Madison & Winchester—Arra Sisters—"Sports in the Alps"—Murray Livingston—Copland & McCloud—Earl Cavanaugh Co.—Bell & Wood—Mason & Cole.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Louise Dresser & Gardner—"Girl on Magazine"—Herbert Clifton—Juliet—Charles Irwin—Sue Smith—Margot Francois—Will Ward & Girls—Stampede Riders.

Majestic—Emma Carus & Co.—Van & Schenck—Albertina Rasch & Co.—Beatrice Hersford—Milt Collins—Harriet Rempel & Co.—Ernie & Ernie—Wilson Aubrey.

CALGARY, CAN.

Orpheum—Joe Howard's Revue—Kennedy & Rooney—Claudius & Scarlet—Walter Fenner & Co.—John Josefsson Troupe—Charles & Madeline Dunbar.

DES MOINES, IA.

Orpheum—Eddie Foy & Family—Rockwell & Fox—Sid Townes & Co.—Jessie Hayward & Co.—Nolan & Nolan—Lewis & White.

DULUTH, MINN.

Orpheum—Scot Gibson—John B. Hymer & Co.—"Shrapnel Dodgers"—Diani & Rubini—McKay & Ardine—Brenck's Models.

DENVER, COLO.

Orpheum—Lambert & Ball—Lander Bros.—Page, Hack & Mack—"Efficiency"—Olive, Briscoe & Rauh—De Wolf Girls—Herman & Shirley.

KANSAS CITY, MO.

Orpheum—Herman Timberg—Ford Sisters & Co.—Jean Barrios—Toney & Norman—The Briants—Elly—Al Herman.

LINCOLN, NEB.

Orpheum—"Petticoats"—Helen Trix & Sister—Bennett & Richards—Laughlin & West—Merlan's Dogs—"An Artistic Treat"—Walter Brower.

LOS ANGELES, CAL.

Orpheum—Sea Wolf—Courtney Sisters—Jack & Kitty Demaco—Bert Fitzgibbon—Paul Decker & Co.—Wallace Galvin—"Futuristic Revue"—Grace La Rue—Harry & Grace Ellsworth.

MINNEAPOLIS, MINN.

Orpheum—Four Husbands—Eddie Foyer—Walters & Walters—Everest's Monks—Three Bennett Sisters—Henry B. Toomer & Co.

MILWAUKEE, WIS.

Orpheum—Lucille Cavanagh—Julius Tannen—Dooley & Sales—Lightner & Alex—Martha Hamilton & Co.—Friscoe—Florenz Duo—Bessie Clifford.

(*Continued on pages 23 and 28.*)

That "scratchy" throat - tickling which threatens to become an all-night cough, is soothed by a teaspoonful of Piso's taken before retiring.
This old family standby—pure, pleasant, simple and efficacious — has soothed inflamed and irritated throats, and relieved coughs, for more than half a century. 30 cents a bottle—at your druggist's.
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Safe for Young and Old
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for Coughs & Colds

CHARLEY McCARRON and CAREY MORGAN'S
Comedy Stuttering Song

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THE

HAZELHURST AVIATION CORPS CUP

1000 Men, Women and Children at contest

10 songs were introduced by Four other New York Publishers

OH HELEN Was Unanimously Acclaimed the Winner

OH HELEN

WON EASILY BY TEN LENGTHS

Read the first chorus:

Oh H-H-Hel—Oh H-H-Hel—Oh Helen please be mine
Your f-f-feat—your f-f-feat—your features are divine
I s-s-swear—I s-s-swear, I swear I will be true,
Oh D-D-Dam—Oh D-D-Dam—O Damsel I love you.

OH HELEN will be a Winner in Any Act

This is only one indication of a Positive Riot Song Hit.

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IN THE COMEDY SURPRISE "DON'T LAUGH"

BILLIE **WATKINS & WILLIAMS** GLADYS
IN THEIR LATEST NOVELTY, "WHEN EAST MEETS WEST"

VAUDEVILLE REVIEWS

(Continued from pages 8-9-10)

HARLEM OPERA HOUSE

(Last Half)

Bert and Lottie Walton, billed as the Cretonne Duo, opened the show with their dancing and talking act. Some falls and somersaults by the male member of the team filled in. The offering, generally, has class. Both are talented, but the dialogue is of the ancient variety and should be changed for more up-to-date material.

Ford and Goodrich, in the second spot, registered a bit with their clever song offering. They will be fully reviewed under New Acts.

"Frolics of a Turkish Bath," a tabloid with a cast of eight men, was well received but could be brightened up in places. It will be further reviewed in New Acts.

Julian Hall, the Jazz Boy, had things all his own way. He started to play a selection from "Madame Butterfly" on the saxophone, but lapsed very suddenly from the classic to ragtime and rendered a number of jazz tunes in fine fashion. After a soft shoe dance, rounded out with some front and back flips, he gave a remarkable imitation of Charley Chaplin.

Doyle and Brazil, two men in neat full dress suits, gave a number of dances and scored a hit. They are reviewed in the New Act department.

Ward and Pryor, man and woman, kept the crowd laughing with their comedy offering. They put over a number of songs and some comedy that went over the top with a punch. The movie bit went especially well. They had to take an encore.

Andy Rice delivered a Hebrew monologue, touching on various incidents connected with the coming-out party of a certain young lady. Some of the material is rather old, but the excellent manner in which Rice put it over, got him a generous round of applause.

Athos and Reed, a man and woman on rollerskates, performed a number of whirls, lifts and fancy steps on the wheels.

I. S.

PROCTOR'S 23RD STREET

(Last Half)

Chick and Chicklet opened the bill with their bicycle riding comedy skit. Both are good riders and have a large variety of apparatus that helped them score.

Early and Laight followed and found an audience to which their sketch was new. They scored. The man has a deep bass voice and songs to match it. The comedy, though time-worn, was put over nicely.

"The Intruder," although along old lines, was put over well. The curtain rises on a girl who is angry because her act is not ready. The curtain drops and an argument is heard from back stage. The girl then enters and announces that her partners have not shown up. She begs the audience to wait. A man and woman in the audience protest. After some banter they go on stage and give an old time song and dance that are fair. The woman has a powerful voice and scored.

La Follette, the man of many faces, came next and scored with his three character sketches.

Baker and Roger, tramp comedians, followed, but their jokes did not seem to go very well. They offered a few parodies and a ballad. The one who sang the ballad stopped the show as the audience would not permit the act to go off without doing an encore.

The Tennessee Ten, consisting of eight colored boys and two girls, went over big with its singing, dancing and jazz band.

Harry Breen made a good impression with his "nut" act.

W. S. Harvey and company closed the show and held everyone in. His act is one of the best of its kind and deserves the applause he received. A feature of his act is when he balances two chairs and a woman, weighing 165 pounds, on his chin.

G. J. H.

FLATBUSH

(Last Half)

The Brightons opened with their novelty act and succeeded in starting the show off at a fast clip. The "rag pickers" have an artistic offering and deserved all of the enthusiastic applause their efforts received.

Dunham and O'Malley presented their dependable singing and talking turn to first class applause returns, the patter stuff at the finish being especially well liked. Dunham has a singing voice that is distinctly above the average for vaudeville, and delivers a popular song exceptionally well, as regards phrasing and enunciation. Miss O'Malley is a capable straight, who, in addition to possessing her share of good looks, wears clothes distinctively.

Elsie White, a clever character comedienne, landed for a solid hit with a collection of dialect comedy numbers.

Archer and Belford offered a howling funny low comedy act that went over for a riot of laughter. The act contains a tramp comedian who is a wonderful pantomimist. His fun making efforts are ably supplemented by a stout woman, who, while apparently doing little in the act, nevertheless serves as a particularly effective foil for the pantomimist's drolleries.

Billy Schoen put over a well written monologue and several comedy songs. Most of his material concerns itself with the woes of married men, and, Flatbush being plentifully supplied with the type Schoen so humorously depicts, the monologist found no difficulty in keeping the laughs moving in his direction.

La Bernicia, assisted by a company of five, gave a series of modern and classical dances that met with ready appreciation. She is a toe dancer of marked ability, who not only presents the regulation dances offered by her contemporaries, but several worth while innovations as well. A few seconds of fast Russian dancing, which style of stepping La Bernicia does on her toes, a most difficult feat by the way, is one of the finest illustrations of art coupled with physical endurance seen in a vaudeville theatre in several seasons. The Egyptian dances and the other ensemble numbers were nicely staged and artistically executed.

H. E.

AMERICAN

(Last Half)

The Kiltie Duo, a man and woman team in kilts, although there was nothing Scotch about the rest of their makeup, won only passing favor.

Jim Reynolds sang some songs and delivered a monologue, built mainly around some gags about married life. He has a likable personality, good material and knows how to get the best out of it.

Burt Shepheard, announced as Australia's champion cowboy whip manipulator and holder of a medal donated by the late Queen Victoria, performed a number of feats with different whips.

Fentell and Cecil, man and woman, sang some songs and rendered some dialogue that failed to cause more than a slight ripple of laughter.

Cardo and Noll sang a number of classic and semi-classical selections and did some comedy talking. The offering is not arranged very well and some of the dialogue could be improved.

Barlow and Hurst, two women, one of them playing a piano, sang a number of popular selections. There was more force behind the singing than anything else, one of the duo evidently thinking that noise is the most important thing in getting a song over.

Allen, Richards and company, two men and a woman, presented a sketch in the next-to-closing position, which, in addition to being poorly acted, is not any too well written.

Ryan and Lee, in the night-cap, cleaned up with their dialogue and slapstick comedy. The woman member of the team, playing the part of a demure young miss, was particularly well liked.

I. S.

VAUDEVILLE BILLS

(Continued from page 21 and on 28)

MEMPHIS, TENN.

Orpheum—Eva Tanguay—Fisher Hawley & Co.—Crawford & Broderick—Creole Fashion Plate—Brodean & Silvermoon—Skaters Bijouves.

NEW ORLEANS, LA.

Orpheum—Lillian Russel—Gibbert & Friedland—Kitaro Trio—Polly Moran—Three O'Gorman Girls—Eddy Duo—J. & R. Gordon & Co.

OAKLAND, CAL.

Orpheum—Sarah Padden—Le Maire & Crouch—"Rubeville"—Osaki & Taki—Ames & Winthrop.

OMAHA, NEB.

Orpheum—"On the High Seas"—Walter C. Kelly—Merritt & Bridewell—Officer, Vokes & Don—Genaro & Gold—Reno—Flanagan & Edwards.

PORTLAND, ORE.

Orpheum—"Only Girl"—J. & M. Harkins—Eisa Ruegger & Co.—Josefsson Troupe—Jennings & Mack.

SALT LAKE CITY, UTAH.

Orpheum—"For Pity's Sake"—"Somewhere in France"—Archie & Gertie Falls—Joe Browning—Fay & Hanby—Kiralfy Kids—Littlejohns.

SAN FRANCISCO, CAL.

Orpheum—"Forest Fire"—C. & E. Barry—Mazie King & Co.—Stanley & Birnes—Caroline Kohl & Co.—Irene & Bobbie Smith—Stella Mayhew—Leo Beers—Santos & Hayes—Swor & Avey.

ST. LOUIS, MO.

Orpheum—Annette Kellerman—Sidney Phillips—Imhoff, Conn & Coreene—Bert Swor—Holmes & Wells—Jack Alfred & Co.—Sylvia Loyal.

ST. PAUL, MINN.

Orpheum—Valeska Suratt & Co.—Primrose Four George Yeoman—Wanzer & Palmer—Major Rhoads—Levolos.

STOCKTON, SACRAMENTO AND FRESNO, CAL.

Orpheum—Barr Twins—Four Buttercups—Gus Edwards Revue—Grace Nelson.

SEATTLE, WASH.

Orpheum—Ray Samuels—Robinson's Elephants—"Dream Fantasies"—Lee Kohlmar & Co.—Wm. Smythe—Harry Jolson—Sandsone & Delilah.

VANCOUVER, CAN.

Orpheum—White Coupons—Bert Baker & Co.—Burns & Frabito—Four Harmony Kings—Hector—Ramsdells & Deyo—Lunette Sisters.

WINNIPEG, CAN.

Orpheum—"Heart of Annie Wood—Wm. Westony—Hampton Blake—Hall & West—Cameron Devitt & Co.—Vallecita's Leopards—Bollinger & Reynolds.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—The Emeralds—Harmon & Harmon—Brosius & Brown—McMahon & Chappelle—Colini's Dancers—Casson & Moran—Doris Lester Trio—The Leightons—Norvelles. (Last Half)—Robb & Stewart—Hill's Circus—"Les Morchantes"—"Bon Voyage"—Lola Wentworth—"Married Life" Co.—Payton & Hickey.

Greeley Square (First Half)—Klitie Duo—Knowles & Hurst—"Married Life"—Lola Wentworth—Bert & Betty Wheeler—"Bon Voyage." (Last Half)—Weston & Morin—Harry Tenney Co.—Donoghue & Fletcher—Cardo & Noll—Sam Hearn—Harry & Anna Scranton.

Delancey Street (First Half)—Precardo Bros.—Arnold & Taylor—Hank Brown Co.—Van & Carrie Avery—Sam Hearn—Knapp & Cornella. (Last Half)—Esmeralda—Harmon & Harmon—Fiske & Fallon—Doris Lester Trio—Halley & Noble—Three Walters.

National (First Half)—Three Walters—Harry Tenney Co.—Jenks & Allen—Woolf & Stewart—Conrad & Mayo. (Last Half)—Precardo Bros.—O'Neill Sisters—Nevins & Erwood—Ed. F. Reynard Co.

Orpheum (First Half)—Clayton & Clayton—Robb & Stewart—Helen Vincent—Weston & Morin—Ryan & Lee—Montambo & Nap. (Last Half)—Paul Peaching Co.—Lowry & Kathryne—"Highest Bidder"—Danny Simmons—Ryan & Lee.

Lincoln (First Half)—Romaine—Jessie Reed—Ed. F. Reynard—Walton & Francis—Kenney & Hollis. (Last Half)—Klitie Duo—Knowles & Hursy—"Bullow's Birthday"—Bert & Betty Wheeler—Billy King Co.

Boulevard (First Half)—O'Neill Sisters—Fiske & Fallon—J. K. Emmett Co.—Nevins & Erwood—Gordon & Ray. (Last Half)—Norvellos—Helen Vincent—McMahon & Chappelle—Harris & Morey.

Avenue B (First Half)—Norman & Berry—Weiss Troupe. (Last Half)—Fox, Brown & Co.

Victoria (First Half)—Hart & Diamond—Patsy Doyle—"Bullow's Birthday"—Harris & Morey—Harry & Anna Scranton. (Last Half)—Selbini & Grovini—Alf Grant—Arnold & Taylor—Barry & Layton—Six Virginia Steppers.

BROOKLYN.

Metropolitan (First Half)—Hill's Circus—"Les Morchantes"—Robert Henry Hodge Co.—Danny Simmons—Six Virginia Steppers. (Last Half)—Gordon & Day—Jenks & Allen—J. K. Emmett Co.—Leightons—Colini's Dancers.

DeKalb (First Half)—Selbini & Grovini—Duffy & Montague—Billy King & Co.—Haley & Noble—Barry & Layton. (Last Half)—Gaynett & Mack—Patsy Doyle—Woolf & Stewart—Conrad & Mayo—Hill & Ackerman Co.

Fulton (First Half)—Gaynell & Mack—Cardo & Noll—Alf Grant—Hill Ackerman Co. (Last Half) Duffy & Montague—Robt. Henry Dodge Co.—Jessie Reed—Kenny & Hollis.

Palace (First Half)—Frank Terry—Fox Benson Co. (Last Half)—Wm. Cahill—Harry First Co.—Frank Merrill & Co.—Three Martins.

Warwick (First Half)—Evelyn & Dolly—Frank Morrell Co. (Last Half)—Van & Carrie Avery—Frank Terry—Weiss Troupe.

BOSTON, MASS.

Orpheum (First Half)—Morillo Sisters—Manning & Hall—Estelle Sully—"New Yorkers"—Hudson & Jones—Rube Marquard & Co. (Last Half)—Huling's Seals—Scanlon & Denno—"The Big Punch"—Leonore Simonsen—Clayton & Lennie—Rube Marquarde Co.

BALTIMORE, MD.

Hippodrome—Roy & Arthur—Bill Pruitt—Doris Hardy Co.—McCormack & Irving—"What Women Can Do."

FALL RIVER, MASS.

Bijou (First Half)—Scanlon & Denno—Leonore Simonsen—"The Big Punch"—Clayton & Lennie—Huling's Seals. (Last Half)—Manning & Hall—Estelle Sully—"The New Yorker"—Hudson & Jones—Morillo Sisters.

HAMILTON, CAN.

Loew's—Dura & Felley—Beth Challis—"Everything But the Truth"—Fay & Jack Smith—Australian Woodchoppers.

HOBOKEN, N. J.

Lyric (First Half)—Two White Steppers. (Last Half)—Fenwick Sisters—Barron & Burst.

MONTREAL, CAN.

Loew's—Geo. & Lilly Garden—J. C. Burns—Chas. Mack Co.—Wilkens & Wilkens—Smith & Yroy.

NEW ROCHELLE, N. Y.

Loew's (First Half)—Five Martins—Wm. Cahill—Harry First & Co. (Last Half)—Evelyn & Dolly—Knapp & Cornella.

PROVIDENCE, R. I.

Emory (First Half)—Three Herbert Sisters—Watkins & Williams—Chas. & Sadie McDonald—Violinsky—Steiner Trio. (Last Half)—Nat Burns—Mahoney & Rogers—Gill & Veak—Eight Dominos—Frank Bush.

SOUTH BETHLEHEM, PA.

Loew's (First Half)—P. George—Fenwick Sisters—Barron & Burt. (Last Half)—Two White Steppers—"Days of Long Ago."

SPRINGFIELD, MASS.

Palace (First Half)—Nat Burns—Gill & Veak—Mahoney & Rogers—Eight Dominos. (Last Half)—Three Herbert Girls—Watkins & Williams—Chas. & Sadie McDonald—Violinsky—Steiner Duo.

TORONTO, CAN.

Yonge Street—Dix & Dixie—Calvin & Thornton—Watson & Keating—Great Howard—Adele Oswald—Golden Troupe.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—Brent & Aubry—Smith & Garfield—"What's the Use." (Last Half)—Rives & Rober—Bergman, Brown & Co.—Davis & Greenley.

Poli (First Half)—Tivoli Girls—Earle Cavanaugh & Co.—Lyons & Yosco—The Belldays. (Last Half)—Katherine Murray & Co.—Al H. White & Co.—Fenton & Fields—Yip Yip Yaphankers.

HARTFORD, CONN.

Poli (First Half)—The Pierettos—Antler Trio—Katherine Murray & Co.—Al H. White & Co.—Will & Mary Rogers—"The Girl Who Knows." (Last Half)—Rialto & La Mont—Smith & Garfield—Cora Simpson & Co.—Frank Conroy & Co.—Billy Elliott—"The Girl Who Knows."

NEW HAVEN, CONN.

Palace (First Half)—Rives & Roberts—McDonald & Cleveland—Fenton & Fields—Yip Yip Yaphankers. (Last Half)—Tivoli Girls—Freeman Benton & Co.—Lyons & Yosco—Earle Cavanaugh & Co.

NEW HAVEN, CONN.

Bijou (First Half)—Dancing De Browns—Bergman Brown & Co.—Chas. R. Sweet—"That's Going Some." (Last Half)—Brent & Aubry—Jason & Jason—Geo. Randall & Co.—Freed & Green—Gene Leighton & Co.

SPRINGFIELD, MASS.

Palace (First Half)—Piedot & Scofield—Winchell & Green—Billy Elliott—Willard's Fantasy of Jewels—Jimmy Lucas & Co.—Three Alex. (Last Half)—Myrtle & Jimmie Dunedin—Nita Johnson—Hallen & Hunter—"Billett 13"—Stan Stanley—Reynolds, Donegan & Co.

SCRANTON, PA.

Poli (First Half)—The Van Cellos—Joe Martini—Chiyo-San & Co.—Lowry & Prince—Larimer Hudson & Co. (Last Half)—Brown & De Mont—Paramo—"Fixing the Furnace"—The Sharrocks—Darras Bros.

WORCESTER, MASS.

Plaza (First Half)—Chin Sun Loo—Freed & Green—Geo. Randall & Co.—Davis & Greenlee—Gene Leighton & Co. (Last Half)—The Pierettos—Winchell & Green—"What's the Use."

Poli (First Half)—Myrtle & Jimmie Dunedin—Jason & Jason—Billett 13—Hallen & Hunter—Frank Conroy & Co. (Last Half)—Three Alex—McDonald & Cleveland—Jimmy Lucas & Co.—Willard's Fantasy of Jewels.

WATERBURY, CONN.

Poli (First Half)—Rialto & La Mont—Nita Johnson—Cora Simpson & Co.—Stan Stanley—Reynolds, Donegan & Co. (Last Half)—Pielot & Scofield—Johnny Wood—"That's Going Some"—Will & Mary Rogers—The Belldays.

WILKESBARRE, PA.

Poli (First Half)—Brown & De Mont—Paramo—"Fixing the Furnace"—The Sharrocks—Darras Bros. (Last Half)—The Van Cellos—Joe Martini—Chiyo-San & Co.—Lowry & Prince—Larimer Hudson & Co.

W. V. M. A.

ALTON, ILL.

Hippodrome (First Half)—Maybelle Phillips—Marino & Maley. (Last Half)—Welling Levering Duo—Mack & Maybelle.

BELLEVILLE, ILL.

Washington (First Half)—Wurnelle—Mack & Maybelle—Marvelous Deonzo's. (Last Half)—Transfield Sisters—Nick Hufford—Pope & Uno.

CHICAGO, ILL.

American (First Half)—Schepp's Comedy Circus—Roder & O'Brien—Sidney Lachman—Edw. Farrell & Co.—James H. Cullen—"No Man's Land." (Last Half)—Bill & Edna Frawley—Hazel Holly—Sidney Lachman.

Lincoln (First Half)—Mardo & Hunter—Mattie Choate & Co.—Four Casters. (Last Half)—"No Man's Land"—Roy Gordon.

Kedzie (First Half)—Jess & Dell—Hudson Sisters—Time & Tile—Cameron & Gaylord—"Follies of Today." (Last Half)—Leon's Ponies—Maybelle Phillips—"Lots and Lots of It"—Jack George Duo—Richard Mally & Co.

Wilson (First Half)—Langton & Smith—"Lots and Lots of It"—Wood, Young & Phillips—Rich-

(Continued on page 28.)

HIGH CLASS SINGERS!

YOU WANT Kisses

THE SONG CHARMING

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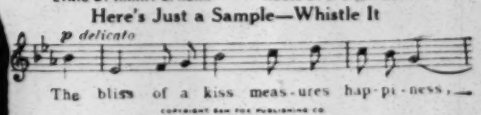
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When you receive a complete copy you will want to sing it. Go where you will, sing what you like, but give them "KISSES," the "song so different" and your triumph will be complete.

Sam Fox Publishing Co.

MUSIC PUBLISHERS

The Arcade,
Cleveland, O., U. S. A.

PROFESSIONAL DEPT

AN OPEN LETTER TO THE PROFESSION

The Sam Fox Publishing Company has established a reputation with discriminating singers of this country and abroad for the sterling qualities of their publications and knowing the difficulty of artists in the vaudeville field who are searching for appropriate material, we have enlarged our facilities, so that they may have the opportunity of securing our "quality songs." We believe that you will be successful with them as they are different and comprise ideas that are not hackneyed or shop-worn. Our orchestrations are carefully prepared by an arranger considered second to none.

If you are not already on our list of professional friends, now is the time to become better acquainted when you have the opportunity of procuring our star hit, "Kisses."

We trust that you will be sufficiently interested and take advantage of our offer. So here's to our mutual success - let's pull together and prosper.

With best wishes,

Cordially yours,

SAM FOX PUBLISHING CO.

SF/RH

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Dainty Singing Cycling Maids and Comedian

Direction—I. KAUFMAN

Wardrobe Prop Trunks, $5.00

Big Bargain. Have been used. Also a few Second Hand Innovation and Fibre Wardrobe Trunks, $10 and $15. A few extra large Property Trunks. Also old Taylor Trunks and Bal Trunks.

Parlor Floor, 23 W. 31st St., New York City

SOMETHING NEW

CHRIS **CHISHOLM and BREEN** VIOLA

In Their New Comedy Skit

HER CAVE MAN

By JOS. L. BROWNING — Direction—Rose and Curtis

BERT LAHR

Mustered Out of Service December 24, Returned to "Best Show in Town." Open This Week at Hurtig & Seamons

MANAGEMENT OF JAMES E. COOPER, 1917-18-19

Back in Burlesque Stronger and Better Than Ever. Produced the Entire Show

FRANK GRAHAM and EDITH RANDALL

MILITARY MAIDS

Have plenty of good manuscripts and material for sale.

Plaza, Springfield, Mass., This Week
Grand, Worcester, Mass., Next Week

AT LIBERTY FOR NEXT SEASON

JUVENILE CHARACTERS AND HEBREW COMEDIAN

HARRY HARRIGAN

MILITARY MAIDS, PLAZA, SPRINGFIELD, MASS., THIS WEEK

STARS OF BURLESQUE

With Pennant Winners **LEW LEDERER**

PRIMA DONNA HIP HIP HOORAY GIRLS — **HELEN McCLAIN** — FORMERLY HELEN VREELAND

FEATURED COMEDIAN — **BILLY WILD** — SYMONDS and LAKE'S AUTO GIRLS

BLACK FACE — **BILLY WALLACE** — WITH PIRATES

HENRI and LIZELL

LEAVING PIRATES CO., WILL PLAY IN VICTOR HYDE'S NEW REVUE AT PEKIN CAB. OPENING JAN. 28TH.

ROGERS and DONNELLY (Hello Paree Company)

RALPH JAZZ WOP — ELSIE PRIMA DONNA

BURLESQUE NEWS

(Continued from page 15 and on 27)

PAT WHITE HAS GOOD SHOW THAT WILL PLEASE MOST ANY AUDIENCE

Pat White and his "Gaiety Girls" at the Star last week offered an entertainment that was fast and proved highly successful from a comedy standpoint.

White, who is one of burlesque's leading and most popular Irish comedians, is one of those old tads that just can't help but be funny. His mannerisms, his way of working, his smile when he shows his gold teeth, all make him the comedian he is.

This year finds White with some new and some old material, but he puts it over just the same and the audience likes him and his work. They laugh at him when he "mugs" and when he sings, they laugh at him when he dances and when he talks. In fact, he amuses them all the time.

White calls his show this season "Casey's Nightmare." It is in two acts and eight scenes. It is a little bit of everything and filled with action from beginning to end.

White has a very capable man in Walter Brown, to work opposite him. Brown is a fast Dutch comedian, who is extremely amusing. His dialect is good and he gets his lines over cleverly and for fine results. He makes up well and works up the scenes for plenty of laughs.

Arthur Putnam is doing the straight and knows how to "feed" the comedians. He is a good talker, dresses well and makes a neat appearance.

Al. Cooper is doing bits in blackface.

Alva Grieves is the prima donna. She is seen to better advantage this season than last. While not having a strong voice, it is sweet and she easily gets her numbers over. She is pretty, has a shapely form and a pleasing personality. Her costumes are very beautiful. In fact, Miss Grieves has about the handsomest wardrobe of any prima donna seen at the Star this season.

Bessie Baker, a shapely blonde, is one of those soubrettes that puts plenty of pep into her work. She puts her numbers over with a punch, can read lines and has a most pleasing personality. She should be given a few more numbers to do. Her dresses are pretty and worn with good taste.

Anna Grant jumped into the show at the Star Tuesday, taking the place of Mabel Morton, who closed there Monday night. Miss Grant did very well and never looked better. She put her numbers over and did well in the scenes.

The "movable bar" bit was well worked up by White, Putnam, Cooper and the Misses Grant and Baker. It was done differently than we have ever seen it done before.

The "doping" bit was good for laughs as done by White, Putnam and Miss Grant.

The "argument" bit between White and Putnam about an auto ride, boat, balloon and train, with the help of the orchestra leader, was very amusing. It is the first time this bit has been offered in this house and it went over big.

Brown and Miss Baker offered a corking good talking specialty in one that had the house in an uproar all during the act. Brown worked well in this specialty and Miss Baker "fed" him nicely.

White and Putnam got a lot of fun out of the models which closed the first part.

The "kissing" bit went over nicely as done by White, Putnam and Miss Grant, as did the comedy band with White, Brown, Cooper, Miss Baker and one of the stage hands.

The show finished with the race track scene in which White and Brown put up a fast few minutes of boxing.

White has a nice looking chorus and his girls are well costumed. The scenery is bright and attractive.

Pat White and his "Gaiety Girls" are a good show and one that is bound to please.

SID.

HERK TO BUILD A HOUSE

St. Paul, Jan. 11.—When I. H. Herk, general manager of the Northwestern Theatre Company, arrives here to confer with Will Koenig, manager of that company in this territory, definite plans for a new burlesque theatre in uptown St. Paul will be made. Several sites for the proposed theatre have been considered, and, although no final decision in choosing one has been made, it will probably be on Wabash Street. Herk's main purpose in coming to St. Paul is to make a definite choice of the site for the house.

SIGN FOR ANOTHER YEAR

BUFFALO, N. Y., Jan. 11.—Despite the many reports that Florence Mills and Abe Reynolds would desert burlesque for other amusement fields, it was announced today that they had signed a contract to appear next season under the management of the same firm they are working for this season. They will be featured in a new show.

"RED" MARTIN DISCHARGED

CAMP FUNSTON, Kan., Jan. 10.—George "Red" Martin was honorably discharged from Company C, Forty-first Infantry, stationed at this camp, yesterday. Martin is a straight man with burlesque shows. His last engagement was with Harry Hastings' Big Show on the Columbia Circuit last season.

BILLY HARRIS OUT OF ARMY

CAMP DIX, WRIGHTSTOWN, N. J., Jan. 11.—Billy Harris was honorably discharged from the army here today. He will return to burlesque at once. Harris was straight man with Strouse and Franklyn's "Girls from the Follies" last season before enlisting.

PHIL. HOUSE DOES $10,000

PHILADELPHIA, Pa., Jan. 9.—The Casino Theatre is playing to larger business than any other burlesque house in the city. Last week's business with the "Puss Puss" Company as the attraction, was over $10,000. They have a large lady patronage at the house.

RAYMOND PAYNE SIGNS

Raymond Payne, well known straight and juvenile man, who was recently discharged from the army, joins the "Step Lively Girls" at the People's Theatre, Philadelphia, this week.

QUITS "FOLLIES OF THE DAY"

BALTIMORE, Md., Jan. 10.—Tom Duffy closed with the "Follies of the Day" at the Palace Theatre here last week. Billy Beacher went into the show in his place.

GOES AHEAD OF "ODDS AND ENDS"

Martin Wigert left New York last Saturday for Richmond, Va., where he will take over the advance work of the "Odds and Ends" company.

B. F. KAHN'S UNION SQUARE THEATRE
STOCK BURLESQUE
With All Star Cast
BILLY (GROGAN) SPENCER — FRANK MACKEY
JAS. X. FRANCIS — BRAD SUTTON
LOUISE PEARSON — LORRAINE
BABE WELLINGTON — EVE LEWIS
AND
BIG BEAUTY CHORUS
Address all communications to B. F. Kahn

BERNIE CLARKE
SINGING AND DANCING JUVENILE—BOSTONIANS — DIRECTION—IKE WEBER

PHIL OTT
"THE ONLY ONE" — TO LET FOR NEXT SEASON!

LEW A. WARD
HAVE YOU SEEN HIM? Y NOT?

FLO WELLS
PRIMA DONNA — FRENCH FROLICS

JACK REID AND HIS RECORD BREAKERS
THIS WEEK, CAMDEN AND CHESTER

ADA MORSE
Grecian Dancer — Al Reeves Big Show

BABE WELLINGTON
SOUBRETTE—Irresistible Bunch o' Nerves. B. F. KAHN, UNION SQUARE STOCK COMPANY

SEYMOUR JAMES
"KLASSY KOLORED KID"
Ever See E. M. Dance — SIMONDS & LAKE'S AUTO GIRLS

BABE HEALY
SOUBRETTE — GIRLS DE LOOKS

TOM AIKIN
JACK SINGERS BEHMAN SHOW

EMILY NICE
SOUBRETTE — SECOND SEASON—HELLO PAREE CO.

RALPH ROGERS and ELSIE DONNELLY
JAZZ WOP — HELLO PAREE CO. — PRIMA DONNA

At Liberty for Next Season
WALTER BROWN
FLYING DUTCHMAN
FOURTH SEASON
PAT WHITE SHOW
OLYMPIC, NEW YORK, THIS WEEK

LOOK OUT FOR MUSICAL COMEDY
FRANK DeVOE
BEHMAN SHOW

A MARTINI BURLESQUE
DOING COMEDY — GOING THROUGH THE KEG — WITH MILITARY MAIDS

BESSIE BAKER
DON'T DO ANYTHING UNTIL YOU HEAR FROM ME — PAT WHITESHOW

BOUTTE and CARTER
From Below the Mason & Dixon Line — "Hello Paree" Company

FRANCES CORNELL
PRIMA DONNA — WITH STROUSE & FRANKLYN'S "PIRATES"

EVA LEWIS
SUNBEAM SOUBRETTE — B. F. KAHN'S UNION SQUARE STOCK
DIRECTION—ROEHM AND RICHARDS

BLANCHE NADEAU
LITTLE GIRL WITH THE BIG VOICE — WITH FROLICS OF THE NITE

FLO DAVIS
Soubrette, Fourth Season, Sightseers — Two Seasons More Management James E. Cooper

BURLESQUE'S BEST BET WHY?

Invites Offers for Next Season

WHY?

Both questions can be answered at the

STAR, BROOKLYN, N. Y., THIS WEEK

OLYMPIC, NEW YORK, NEXT WEEK

JULES JACOBS

THE CAVE MAN

COMEDIAN

FEATURED WITH

HELLO PAREE

Open for Vaudeville at close of regular Burlesque Season.

This Act Is Fully Protected by Copyright.

PIRATES KEEP OFF!

VAUDEVILLE

JULES JACOBS

PRESENTS

"As It Was in the Beginning"

A COMEDY, SINGING, TALKING, AND DANCING ACT IN ONE, WITH

"MARION SHERMAN"

ORIGINAL DIALOGUE, SONGS, MUSIC, INTRODUCING

The Dance of the "Troglodites"

SPECIAL SCENERY

WANTED---A New York Representative

WANTED Experienced Chorus Girls at once, for Columbia Circuit Show, who can Sing, Dance, and make up. Must be good looking and can wear tights.

HIGHEST SALARIES PAID SHOES, TIGHTS, HOSE, WARDROBE AND TRANSPORTATION FREE

ALSO ENGAGING COMEDIANS AND ALL KINDS OF HIGH CLASS PRINCIPALS FOR NEXT SEASON

Write, Wire, Call **PETER S. CLARK, Manager** 1402 Broadway, N. Y. City Suite 522-23, Knickerbocker Thea. Bldg., Hours 10 A. M. until 1 P. M. Daily

MAJESTIC THEATRE, JERSEY CITY, THIS WEEK

STARS OF BURLESQUE

SOPHIE DAVIS

SOUBRETTE PACEMAKERS

FRANK LUCY

STRAIGHT MOLLIE WILLIAMS GREATEST SHOW

MAE MILLS

THE RAZZ JAZZ GIRL RUBE BERNSTEIN'S FOLLIES OF PLEASURE

CLYDE J. BATES SUM BUM

PRINCIPAL COMEDIAN RUBE BERNSTEIN'S FOLLIES OF PLEASURE

MAY KEARNS

INGENUE PIRATES

ANNETTE LA ROCHELLE

PRIMA DONNA RUBE BERNSTEIN'S FOLLIES OF PLEASURE

RUTH ROSEMOND

WATCH ME NEXT SEASON—NOW INGENUE AND SOUBRETTE WITH SIGHTSEERS

ANITA MAE SINGING SENSATION

Pimma Donna with Simonds & Lake's Auto Girls Management—WALTER MEYERS

RUTH HASTINGS

PRIMA DONNA MOLLIE WILLIAMS' GREATEST SHOW

DIRECTION—ROEHM AND RICHARDS

JIMMIE PARELLE

KOSHER KOMIC PENNANT WINNERS

HARRY J. CONLEY

PRINCIPAL COMEDIAN FRED IRWIN'S BIG SHOW

SEASON 1918-1919

FLORENCE POINTER

PRIMA DONNA INGENUE

Folly Theatre Stock, Washington

Chas A Figg. **"Girls of U.S.A." 1917-18-19**

Direction JOE HURTIG

EDWARD LAMBERT

The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

MAYBELLE GIBSON

PRIMA DONNA AL REEVES SHOW

MABEL MORTON

INGENUE PAT WHITE GAIETY GIRLS

DELLA **CLARK AND LEWIS** WILL

PRIMA DONNA—MELBA OF BURLESQUE CHARACTERS

HERK-KELLY-DAMSEL'S PACEMAKERS. Direction—I. N. WEBER

HENRY JINES

FLASH OF THE SUNNY SOUTH (GANG) "Hip, Hip, Hooray Girls"

OLIVE CHRISTIAN

INGENUE Coon Shouter PENNANT WINNERS

OLIVE MORGAN

PRIMA DONNA PENNANT WINNERS

BURLESQUE NEWS

(Continued from pages 15 and 25)

UNION SQ. PUTS ON GOOD SHOWS AND GETS BIG HOUSES

It is remarkable what wonderful business Ben Kahn's Union Square Theatre is playing to. On several attempts to catch the show at this house last week standing room was at a premium. Last Friday afternoon found the usual crowded house.

The bill the company offered was in two parts entitled "Where's My Baby?" and "Two Coal Heavers." Both were alive with good comedy, scenes and situations. Many bright and fast musical numbers were offered by the female members of the company and if one cares for new songs this is the place to hear them, as many of the numbers offered at this house are given a try out before they are published.

Producer Solly Fields again extended himself in staging the numbers, and Miss Pearson's number was prettily arranged in a pyramid effect. "Cleopatra's Jazzland" was another artistically staged number, in which the chorus gracefully glided through a number of dances, led by two of the end ponies in Grecian dances. During the action of this scene, Athena, prettily gowned, offered a specialty of artistic dances that more than pleased. The entire scene was well staged, nicely carried out and generously applauded by the audience. There were several other novelties in numbers equally as well done.

Billy Spencer, as "Grogan," and Frank Mackey, as "Adolph," handled the comedy, and were very funny. Brad Spencer, as an English Lord, portrayed the character very well. His dialect and acting was in keeping with the part. He also did several other characters later on. James X. Francis handled the straight in his usual way, feeding the comedians for plenty of laughs.

Babe Wellington is fast developing, under the careful eye of Kahn, into one of burlesque's best soubrettes. She puts her numbers over with lots of speed and for encores. In her "Dog Gone Blues" she offered a corking good eccentric dance that called for three encores. Louise Pearson did well in the scenes with the comedians and offered her numbers acceptably well. She displayed several pretty gowns.

Eve Lewis has become popular at this house and is working fast in the numbers and scenes. She got good results out of her three numbers Friday afternoon. She is a good rough soubrette.

Miss Lorraine has returned from her short vacation looking much better after her rest. She worked well in the scenes and wore several new and pretty gowns.

Francis and Miss Pearson offered a good singing specialty that went over well. Several other specialties that pleased were given during the performance.

Kahn has a lot of good workers in the chorus. The girls were nicely costumed and the scenic and electrical effects stood out.

SID.

KAHN GOING TO SPRINGS

Ben Kahn will leave New York tomorrow for French Lick Springs, where he will stay for ten days. He will also stop over at his former home in Cincinnati for a few days on his way out.

HASKELL OPENS IN REVUE

Lon Haskell opened with the Elizabeth Brice Revue in Hartford Monday. Haskell was with Singer's "Broadway Frolics" last season.

MAYER JOINS "PARIS BY NIGHT"

WASHINGTON, D. C., Jan. 10.—Arthur Mayer, who was recently discharged from the navy, arrived here to-day and will join the "Paris by Night" Company. He will open in Philadelphia next Monday as the featured comedian.

FLORENCE WHITFORD
SOUBRETTE — RUBE BERNSTEIN'S BEAUTY REVUE

BASIL BUCK
SUCCESSFUL STRAIGHT — SAM HOWE'S SHOW

BENNIE FREEDMAN
INGENUE — FROLICS OF THE NITE

EDDIE HALL
NUT COMEDIAN — THE BOY WITH THE FUNNY LAUGH — MILITARY MAIDS

ETHEL DEVEAUX
PEPPERY SOUBRETTE — Direction—ROEHM & RICHARDS

HARLIE MAYNE
PRIMA DONNA — GOLDEN CROOKS

KATHRYN DICKEY
PRIMA DONNA — JAS. E. COOPER'S SIGHTSEERS

JOE LURGIO EDNA
SPECIALTIES — WITH "WORLD BEATERS"

PEARL LAWLER
PRIMA DONNA — SECOND SEASON — BROADWAY BELLES

FRANK & CLARA LA TOUR
FUNNY CAPERS, NOVELTIES AND BUBBLES
Loew Circuit — HELLO AMERICA

SMILING NELLIE WATSON
SOUBRETTE — DAVE MARION'S "AMERICA'S BEST"

EDDIE DALE
Featured Comedian—Bernstein's and Levy's Beauty Review—Seventh Season

JACK ORMSBY
ECCENTRIC — Direction—ROEHM AND RICHARDS — TRAIL HITTERS

GEORGE BROADHURST
DANCING HOP — GROWN-UP BABIES

COCCIA and AMATO
Famous Character and Dancing Couple — Featured at the Pekin, N. Y.

A. ELLSWORTH
STRAIGHT and CHARACTERS — WITH MILITARY MAIDS

JOE ARGUS
BEAU BRUMMEL STRAIGHT — WITH PIRATES

CY ARDINGER
With "Trail Hitters"

JIMMIE KEARNEY
WORKING FOR THE BIG FELLOW—JAMES E. "BLUTCH" — SIGHTSEERS

FRANKIE MARTIN
SOUBRETTE — AS WILD AS EVER — BEN WELCH SHOW

MATTIE DELECE
The Million Dollar Doll — Ingenue "Best Show in Town"

ETHEL JOHNSON
SOUBRETTE — GROWN UP BABIE

HELEN TARR
FEATURED PRIMA DONNA — SAM HOWE'S SHOW 1917-18-19

CLAUS & RADCLIFF
Successful—Returned to the Fold
ECCENTRIC — MILE-A-MINUTE GIRLS

EDDIE LLOYD
JUVENILE — Direction—IKE WEBER — BEN WELCH SHOW

ELSIE BRANDON
AT LIBERTY—A PEPPY SOUBRETTE

KITTY GLASCO
PRIMA DONNA — HELLO AMERICA

Mr. Powers, Manager of the "Mile-a-Minute Girls," says: **"FERN MILLER**
Works on the Order of Midgie Miller." Same Name but Not Related. Soubrette of "Broadway Girls"

HAZEL **MARSHALL and ENGEL** CECIL
PRIMA DONNA—WITH "WORLD BEATERS"—COMEDIENNE

MARTY PUDIG
NIFTY STRAIGHT WITH A NIFTY SHOW—WALDRON'S BOSTONIANS
DIRECTION—ROEHM and RICHARDS

MARGUERITE WELCH
BON TONS MUSICAL COMEDY, INDEFINITE
FEATURED PRIMA DONNA
SEE WILL ROEHM FOR NEXT SEASON

PAUL PETCHING & CO.
"Musical Flower Garden"

BERT and PAGIE DALE
Featuring Their Own Original Vampire Whirlwind
Direction—Miss G. F. Brown, Wm. S. Hennessy Office

ELMERE & FAY
BLACK AND TAN NOVELTY IN ONE — IN VAUDEVILLE

JOE FRANK
WALLIN and LE FAVOR
in a New Novelty Comedy Sensation
DIRECTION—W. S. HENNESSY AND G. F. BROWN

JOSEPHINE BILLY
QUIGLEY & WHITE
Singing, Dancing and Champion Bag Punching
IN VAUDEVILLE

HAPPY LILLIAN
McNALLY and ASHTON
THE HUMAN LOCOMOTIVE
DIRECTION—JACK FLYNN

GEO. W. TOWNSEND
In "KING BOLO"
AN ORIENTAL MUSICAL COMEDY SURPRISE—6 PEOPLE

MABEL **THE BELLDAYS** BILLY
Wholesale Laughter Dealers, in an Original, Versatile Comedy Creation,
introducing "THE LADY OF THE FALLS"
Direction—ROSE & CURTIS

ARTHUR ETHEL
PERKOFF AND GRAY
IN
Odds and Ends of Versatilities

UNIQUE BITS OF VERSATILITY
BILLY WOLGAST & GIRLIE

Wardell Bros. and La Coste
Three Kids in Songs and Patter
DIRECTION OF LEW LESLIE

JOHN T. DOYLE & CO.
In "The Red Flash" A timely comedy dramatic offering.

JACK E. RICE
Straight Man—Extraordinary Pennant Winners—Direction Ike Weber

FOUR BEULAH BELLES
A BOUQUET OF SONGS Direction—PETE MACK

SUE STEAD
SINGING, WHISTLING COMEDIENNE

BROWN'S DOGS
DIRECTION SHANNON CORP.—G. MILLER

The Great **BILLY NICHOLS**
Colored Comedian and Mimic. Dir.—Pauline Cooke

GRENO & PLATT
An Artistic Comedy Novelty—Always Working Direction—Jack Lewis

VAUDEVILLE BILLS

(Continued from pages 21 and 23)

& Smith—Elise Schuyler—Dick Burton—Frank Stafford & Co.

CHAMPAIGN, ILL.

Orpheum (First Half)—Gypsy Meredith & Co.—Steve Juhasz—Leila Shaw & Co.—Polly Oz & Chick—"Where Things Happen." (Last Half)—Hip Raymond—Cliff Dean Players—Alice Hamilton—Charlie Ahearn Troupe.

DAVENPORT, IA.

Columbia (First Half)—Elsie Williams & Co.—Logan, Dunn & Hazel—O Hana San & Co. (Last Half)—Hal Johnson & Co.—Elise Schuyler—"Married Via Wireless."

DES MOINES, IA.

Empress (First Half)—Aerial Bartletts—Viola Lewis & Co.—"Miss 1920"—Dick Burton—Anna Eva Fay. (Last Half)—Shattucks—Dewitt & Gunther—Anna Eva Fay—College Quintet.

DECATUR, ILL.

Empress (First Half)—Reckless Duo—Miss Maidie Delong—Stan & Mae Laurel—Coley & Jaxon—"1919 Wintergarden Revue." (Last Half)—Rouble Sims—Gypsy Meredith & Co.—Lella Shaw & Co.—Frankly Fay.

DUBUQUE, IA.

Majestic—Toto—Sheldon & Dailey—Sullivan & Meyers—Elise Schuyler—Frank Stafford & Co.

EVANSVILLE, IND.

New Grand (First Half)—Wilbat Trio—Ross & Leduc—Revue De Luxe—Yorke & Marks.

E. ST. LOUIS, ILL.

Erber's (First Half)—Hip Raymond—Dublin Girls—Nick Hufford—"Flirtation." (Last Half)—Menning Sisters—Leigh Delacy & Co.—Geo. Everett—McRea & Clegg.

LINCOLN, NEB.

Liberty (First Half)—Redman & Wells—Francis & Nord—Daisy Dugas & Variety 4—Four Portia Sisters. (Last Half)—Johnson & Baker—Sims & Warfield—Astor Four—"Miss 1920."

MADISON, WIS.

Orpheum (First Half)—Frear, Baggett & Frear—Cooney Sisters—"A Fireside Reverie"—Bill Robinson—Lasova & Gilmore. (Last Half)—Sasaki Bros.—Wells & Crest—"Cycle of Mirth"—Jas. J. Morton—Four Kings.

MOLINE, ILL.

Palace (First Half)—"The Mimic World." (Last Half)—The Aikens—Shelton & Daley—"Sweethearts of Mine"—Tabor & Green—Camilla's Birds.

MILWAUKEE, WIS.

Palace (First Half)—Juggling De Lisle—Browning & Davis—"Cycle of Mirth." (Last Half)—Jess & Dell—Pauline Haggard—Christie & Bennett—"A Fireside Reverie"—Bill Robinson—Lottie Mayer & Girls.

OMAHA, NEB.

Empress (First Half)—Johnson & Baker—Jessie & Dollie Millar—Glenn & Jenkins—Cal Dean & Sorority Girls. (Last Half)—Daisy Dugas & Variety 4—Four Portia Sisters.

ROCKFORD, ILL.

New Palace (First Half)—Camilla's Birds—Hickey & Hart—Old Soldier Fiddlers—Miller & Lyle—Lottie Mayer & Girls. (Last Half)—"The Mimic World."

ST. LOUIS, MO.

Columbia—Eary & Eary—Guest & Newlyn—Douglas Flint & Co.—Will & Enid Bland & Co.

SPRINGFIELD, ILL.

Majestic (First Half)—Menning Sisters—Gilroy, Haynes & Montgomery—"Revue a la Carte"—Chas. Wilson. (Last Half)—Marvelous Deonzo & Co.—Plunkett & Romaine—Ernest Hiatt—Polly Oz & Chick—"Where Things Happen."

SOUTH BEND, IND.

Orpheum (First Half)—Frank Carmen—Roy Gordon—The Rising Generation—Regan & Renard—Misses Black & White. (Last Half)—Tyler & St. Clair—Mattie Choate & Co.—Wood, Young, & Phillips—Four Casters.

SIOUX CITY, IA.

Orpheum (First Half)—Rodriguez Bros.—Kaufman & Lillian—Valentine Fox—Blanche & Jimmy Creighton—Astor 4. (Last Half)—Aerial Bartletts—Sullivan & Meyers—Cal Dean & Girls—Lillian Watson.

ST. LOUIS, MO.

Grand Opera House—Bicknell—Mack & McCree—Jack & Gill—Joe Barton—Dreon Girls—Harry Rose—Owen & Moore—Geo. Lovett's Concentration—Johnson Dean Revue.

Kings (First Half)—Plunkett & Romaine—Mason & Austin—Leigh, Delacy & Co. (One to fill.) (Last Half)—Wurnelle—Frozini—"Flirtation."

TERRE HAUTE, IND.

Hippodrome (First Half)—The Bride Shop (tabloid).

INTERSTATE CIRCUIT

ATCHISON, KAN.

Orpheum (One Sunday only)—B. I. Cycle—Melroy Sisters—Rialto Quartette—Barnes & Lorraine.

DALLAS, TEX.

Majestic—Tojetti & Bennett—Helen Scholder—Gallagher & Rolley—Fern & Davis—"All for Democracy"—James Norton & Co.—Three Jordan Girls.

FORT WORTH, TEX.

Majestic—Mr. & Mrs. Gordon Wilde—Ford & Urma—Prosper & Margot—Elsa Ryan—Dale & Burch—Donique Amoros.

GALVESTON, TEX.

Grand Opera House—Sun & Mon—Waldstein & Daley—Whitledge & Beckwith—Ronair & Ward—Reckless Eve—Bessie Browning—Maria Lo.

HOUSTON, TEX.

Majestic—Be Ho Gray—"Levititation"—Carl Jorn—Geo Damerel—Moran & Mack—Fantino Troupe.

KANSAS CITY, MO.

Globe (First Half)—Howland, Irwin & Howland—Hamlin & Mack—Jarvis & Harrison—Galleti's Monks. (Last Half)—Monroe Grant—Redman & Wells—McCormack & Wallace—Fred Sosman.

LITTLE ROCK.

Majestic—Allanson—Jos. Bernard & Bristow—Henri Henlere—Horace Goldin. (Last Half)—Hahn, Weller & Kenyon—Hal Stephens—Lazar & Dale.

OKLAHOMA CITY.

Lyric (First Half)—Kartelli—Bernard & Harris—Homer Lind & Co.—Hager & Sullivan—Claude Allen & Co. (Last Half)—Artoir Brothers—Harris & Nolan—Sam & Ada Beverly—Mole, Jesta & Mole.

ST. JOSEPH, MO.

Crystal (First Half)—John Geiger—Rawls & Von Kaufman. (Last Half)—Howland, Irwin & Howland—Jarvis & Harrison—Galleti's Monks.

SAN ANTONIO, TEX.

Majestic (Full Week)—Seebacks—Ethel MacDonough—Helen Gleason & Co.—Ward & King—Mme. Doree—Van Brothers—Millette Sisters.

TOPEKA, KAN.

Novelty—Same as Atchison. (Last Half)—John Geiger—Rawls & Von Kaufman.

TULSA, OKLA.

Empress—(First Half)—Artois Brothers—Harris & Nolan—Sam & Ada Beverley—Mole, Jesta & Mole. (Last Half)—Marr & Evans—Lew Huff—Hopkins & Axtell—Bertie Herron—"Oh! Charmed."

WICHITA, KAN.

Princess (First Half)—Marr & Evans—Hopkins & Axtell—Lew Huff—Bertie Herron—"Oh! Charmed." (Last Half)—Marr & Evans—Lew Huff—Hopkins & Axtell—Bertie Herron—"Oh! Charmed."

BUTTERFIELD HOUSES

BATTLE CREEK, MICH.

Bijou (First Half)—Wilson Aubrey Trio—Panama Trio—"Putting on Airs"—Bobby Henshaw. (Last Half)—Mowatt & Mullen—Coley & Jaxon—"Maggie Taylor, Waitress"—"Man Off Ice Wagon"—Herberts Dogs.

BAY CITY, MICH.

Bijou (First Half)—Dixie Serenader—Hooper & Burkhardt—Shaw & Campbell—Boganny Troupe. (Last Half)—Paul, Levan & Dobbs—Three Melody Girls—Columbia & Victor—Pistel & Cushing—Kimiwa Trio.

FLINT, MICH.

Palace (First Half)—The Larneds—Marshall & Covert—Gilmore & Browne—Frances Dyer & Co.—Crewell Fanton Co. (Last Half)—The Parrines—Angelus Trio—"Oh Papa"—Marie Fitzgibbon—Three Jeanettes.

JACKSON, MICH.

Orpheum (First Half)—Howard & Helen Savage—Largee Sisters—Mayor & The Manicure—Conlin & Glass—Dining Car Minstrels. (Last Half)—Wilson Aubrey Trio—Panama Trio—"Putting on Airs"—Bobby Henshaw.

LANSING, MICH.

Bijou (First Half)—The Parrines—Angelus Trio—"Oh Papa"—Marie Fitzgibbon—Three Jeanettes. (Last Half)—Howard & Helen Savage—Largee Sisters—Mayor & The Manicure—Conlin & Glass—Dining Car Minstrels.

SAGINAW, MICH.

Jeffers-Strand (First Half)—Paul, Levan & Dobbs—Three Melody Girls—Columbia & Victor—Pistel & Cushing—Kimiwa Trio. (Last Half)—The Larneds—Marshall & Covert—Gilmore & Brown—Frances Dyer & Co.—Crewell Fanton Co.

W. U. B. O.

ANACONDA, MONT.

Bluebird (Sun, Jan. 19)—Lorraine & Mitchell—Three Killarney Girls—Lawrence Johnson—Powell Troupe.

BILLINGS, MONTANA.

Babcock (First Half)—Jack & Jessie Gibson—Duval & Lee—Russell Sisters—Clemenso Bros. (Last Half)—Erma & Conner—Bell & Arliss—Hal & Frances—"Just Girls."

BUTTE, MONT.

Hippo. (First Half)—De Albert & Weaver—Conservatory of Music—Gardner & Revere—Olga's Leopards. (Last Half)—Jack & Jessie Gibson—Duval & Lee—Russell Sisters—Clemenso Bros.

CHICO, CAL.

Majestic—Krayona & Co.—Clark Sisters—Herbert & La Couver—Vernon & Co.—Barry & Surles—Choy Ling Hee Troupe.

LIVINGSTON, MONT.

Strand—Jack & Jessie Gibson—Duval & Lee—Russell Sisters—Clemenso Bros.

PORTLAND, ORE.

Hippo. (First Half)—Caplin & Wells—Hall & Beck—Lulu Hunter—Caesar Rivoli—Nettie De Coursey Trio—Wright & Wilson. (Last Half)—Minnie Fisher—Edwards & Ralston—McAvoy & Brooks—"Apple Blossom Time"—Markey & Montgomery—Happy Harrison.

SPOKANE, WASH.

Hippo. (First Half)—Aerial Youngs—Bob & Peg. Valentine—Link & Robinson—Dr. Crypo. (Last Half)—Lorraine & Mitchell—Three Killarney Girls—Lawrence Johnston—Powell Troupe.

SAN FRANCISCO, CAL.

San Francisco—The Nagyfys—Betty Stokes—Alvaretto Hyland Trio—Boomer & Saunders—Lew Wells—Three Kirkellos—The Ethelma Sisters—Dave & Lillian—Three Dusenberrys—La Velle Four—Gertrude Dudley & Co.—Mad Miller & Co.

SACRAMENTO, CAL.

Hippo. (First Half)—Laretto—Wells & Crest—Seebert & Balcolmer—"Mystic Garden"—Bob Milliken—Taketa Bros. (Last Half)—Krayona & Co.—Barry & Surles—Vernon & Co.—Clark Sisters—Choy Ling Hee Troupe—Herbert & La Couver.

SEATTLE, WASH.

Palace—Pozier & Light—Margaret Ryan—Jerry & Gretchen O'Meara—Sidney Taylor & Co.—Fred Lewis—La Dora & Beckman—Langer—Rose & Thorn—Bird & Kema—Florence Bell & Co.—Taylor & Howard—Taylor Triplets.

TACOMA, WASH.

Hippo. (First Half)—Collier & De Walde—King & Wise—Charles McNaughton—Dan Russell & Co.—Jack Symonds—"Five Hickory Nuts." (Last Half)—Pozier & Light—Margaret Ryan—Jerry & Gretchen O'Meara—Sidney Taylor & Co.—Fred Lewis—La Dora & Beckman.

TACOMA, WASH.

Camp Lewis (First Half)—Minnie Fisher—Edwards & Ralston—McAvoy & Brooks—"Apple Blossom Time"—Markey & Montgomery—Happy Harrison.

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

Arliss, Geo.—Broad Street, Philadelphia, 13-18.
"Atta Boy"—Lexington Theatre, New York (last week).
"Better 'Ole', The"—Cort Theatre, New York City, indef.
"Big Chance, The"—(Mary Nash)—48th St., New York City, indef.
"Betrothal, The"—Shubert, New York City, indef.
"Billeted"—Ford's Baltimore, 13-18.
"Business Before Pleasure"—Garrick, Chicago, indef.
"Better 'Ole"—Hollis, Boston, Mass., indef.
"Better 'Ole"—Broad Street, Philadelphia, 20, indef.
"Bird of Paradise"—Imperial, Chicago, 13-18.
"Crowded Hour, The"—Park Sq., Boston, Mass., indef.
"Canary, The"—(Julia Sanderson & Joseph Cawthorne)—Globe, New York City, indef.
"Crowded Hour"—(Jane Cowl)—Selwyn, New York City, indef.
"Copperhead, The"—Studebaker, Chicago, 13-25.
"Cure for Curables"—Baltimore, 13-18.
"Chu-Chin-Chow"—Pittsburgh, 13-18; Auditorium, Chicago, 20, indef.
"Climax, The"—Comedy, New York City, 16, indef.
"Cappy Ricks"—Morosco, New York City, indef.
"Dear Brutus"—Empire, New York City, indef.
"Experience"—LaSalle, Chicago, indef.
"Everything"—Hippodrome, New York City, indef.
"Eyes of Youth"—(With Alma Tell)—Wilbur, Boston, Mass., 13, indef.
"East Is West"—Astor, New York City, indef.
"Friendly Enemies"—Hudson, New York City, indef.
"Fiddlers Three"—A. of M., Baltimore, 13-18; Nixon, Pittsburgh, 20-25.
"Forever After"—Playhouse, New York City, indef.
"Flo, Flo"—Illinois, Chicago, indef.
"Friendly Enemies"—(Lew Fields)—Lyric, Philadelphia, indef.
"Fair and Warmer"—Victoria, Chicago, 13-18.
Gilbert & Sullivan Operas—Park, New York City, indef.
"Girl Behind the Gun, The"—New Amsterdam, New York City, indef.
"Going Up"—Grand, Chicago, indef.
"Gentile Wife"—Vanderbilt, New York City, indef.
"Garden of Allah"—Walnut St., Philadelphia, 13-18.
"Honor of the Family"—Detroit, Mich., 13-18.
"Hitchy Koo"—(With Raymond Hitchcock)—Illinois, Chicago, indef.
"Happiness"—(Laurette Taylor)—Blackstone, Chicago, 13-25.
"Head Over Heels"—Illinois, Chicago, indef.
"Hello, Alexander"—McIntyre & Heath)—Shubert, Philadelphia, 13-18; Poli's, Washington, 20-25.
"Invisible Foe, The"—Harris, New York City, indef.
"Jack O' Lantern"—Colonial, Boston, indef.
"Just Around the Corner"—Marie Cahill)—Shubert-Garrick, Washington, 20-25.
"Kiss Burglar"—Shubert, Boston, Mass.
"Keep It to Yourself"—39th St., New York City, 30, indef.
"Lightnin'"—Gayety, New York City, indef.
"Ladies First"—(With Nora Bayes)—Nora Bayes Theatre, New York City, indef.
"Little Simplicity"—44th St., indef.
"Little Brother, The"—Belmont, New York City, indef.
"Listen Lester"—Knickerbocker, New York City, indef.
"Little Journey, The"—Little Theatre, New York City, indef.
"Leave It to Jane"—Majestic, Boston, indef.
"Lombardi, Ltd."—Plymouth, Boston, Mass., indef.
"Little Teacher, The"—Olympic, Chicago, indef.
"Melting of Molly"—Broadhurst, New York City, indef.
"Maytime"—Washington, 13-18.
"Midnight Whirl"—New Century, New York City, indef.
Mantell, Robert B.—Hamilton, Can., 16-18; Buffalo, N. Y., 20-25.
"Miss Nelly of N' Orleans"—(Mrs. Fiske)—Pittsburgh, 13-18.
"Maytime"—Shubert-Riviera, New York City, 13-18.
"Marry In Haste"—(Fiske O'Hara)—Walnut, Philadelphia, 20-25.
"Marquis de Priola"—National, Washington, D. C., 18-23; Liberty, N. Y., 20, indef.
"Miss Springtime"—National, Washington, D. C., 20-25.
"Nothing But the Truth"—National, Chicago, 13-18.
"Nothing But Lies"—Long Acre, New York City, indef.
Opera Comique—Park, New York City, indef.
"Oh, My Dear!"—Princess, New York City, indef.
"Off Chance, The"—(Ethel Barrymore)—St. Louis, Mo., 13-18; Indianapolis, 20-25.
Ott, Bob, Co.—Elmira, N. Y., 13-18.
"Oh, Mama"—Philadelphia, Pa., 13-18.
"Oh, Lady, Lady"—Chestnut St. Opera House, Philadelphia, Pa., 13-25.
"Old Lady 31"—Cort, Chicago, indef.
"Polly With a Past"—Garrick, Philadelphia, 13-18; Shubert-Belasco, Washington, D. C., 20-25.
"Prince There Was" (a)—Cohan, New York City, indef.
"Playthings"—Muscatine, Ia., 18; Peoria, Ill., 19; Joliet, 20-22.
"Redemption"—Plymouth, New York City, indef.
"The Riddle, Woman"—Fulton Theatre, New York City, indef.
"Roads of Destiny"—(Florence Reed)—Republic, New York City, indef.
"Rock-a-Bye Baby"—Shubert-Garrick, Washington, 13-18; Shubert, Philadelphia, 20-25.
"Sinbad"—Winter Garden, New York City, indef.
"Sleeping Partners"—Bijou, New York City, indef.
"Sometime"—Casino, New York City, indef.
Stone, Fred—Colonial, Chicago, indef.
"She Walked in Her Sleep"—Princess, Chicago, indef.
"Seven Days' Leave"—Standard, New York City, 13-18.
"Saving Grace, The"—Tremont, Boston, 13-25.
"See You Later"—La Salle, Chicago, indef.
"Tea for Three"—Maxine Elliott, New York City, indef.
"Three Faces East"—Cohan & Harris Theatre, New York City, indef.
"Three Faces East"—Olympic, Chicago, last week.
"Three Wise Fools"—Criterion, New York City, indef.
"Tiger! Tiger!"—With Frances Starr)—Belasco, New York City, indef.
"Thurston, Howard"—Duquesne, Pittsburgh, 13-18.
"Tailor-Made Man"—Philadelphia, Pa., indef.
"Tillie"—Henry Miller's, New York City, indef.
"Tiger Rose"—Powers', Chicago, indef.
"Twin Beds"—Duquesne, Pittsburgh, 20-25.
"Uncle Tom's Cabin" (Kibbie's)—Terre Haute, Ind., 18; Logansport, 19-20.
"Under Orders"—Loew's Seventh Ave., New York City, 13-18.
"Unknown Purple, The"—Lyric, New York City, indef.
"Voice of McConnell"—(Chauncey Olcott)—Manhattan O. H., New York City.
"Velvet Lady"—Forrest, Philadelphia, indef.
Walker-Stuart Punch and Judy—New York City, indef.
"Woman in Room 13, The"—Booth, New York City, indef.
"Why Marry?"—Washington, 13-18; Philadelphia, Pa., 27.
"Ziegfeld Follies"—Colonial, Chicago, indef.
"Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, indef.

U. S. LIBERTY THEATRES

(Week of Jan. 20)

Camp Devens—First half, "Come On In"; last half, "Parlor, Bedroom & Bath."
Camp Upton—First half, Acme Vaudeville Co.; last half, "The Mimic World."
Camp Merritt—First half, "The Mimic World"; last half, Acme Vaudeville Co.
Camp Dix—First half, Pictures; last half, Martini Vaudeville Co.
Camp Meade—First half, Rose Curtis Co.; last half, May Ward Co.
Camp Lee—First half, "Pretty Baby"; last half, Kitty Francis Co.
Camp Jackson—First half, "It Pays to Advertise"; last half, "Everywoman."
Camp Sevier—First half, Feature Pictures; last half, Feature Pictures.
Camp Gordon—First half, Feature Pictures; last half, Feature Pictures.
Camp Pike—First half, Pictures; last half, Vaudeville.
Camp Dodge—First half, Vaudeville; last half, Pictures.
Camp Grant—First half, Pictures; last half, Frances Ingram.
Camp Custer—First half, Frances Ingram; last half, Vaudeville.
Camp Taylor—First half, Max Bloom's Co.; last half, Max Bloom's Co.
Camp Sherman—First half, May Ward Co.; last half, Pictures.
Camp Mills—First half, Transoceanics; last half, "Come On In."
Camp Humphreys—First half, "Oh, Boy"; last half, "Pretty Baby."
Camp Stewart—First half, "Mary's Ankle"; last half, Rose Curtis Co.
Camp Wadsworth—First half, Pictures; last half, Pictures.
Camp Hancock—First half, Pictures; last half, Pictures.
Camp McClellan—First half, Moss' Vaudeville Co.; last half, Pictures.
Camp Lewis—First half, Musical Stock; last half, Musical Stock.
Camp Meauregard—First half, Pictures; last half, Moss' Vaudeville.
Camp Logan—First half, Pictures; last half, Pictures.
Camp Travis—"Fair & Warmer," "Flo Flo" and "Freckles" (two days each).
Camp McArthur—First half, Pictures; last half, Pictures.
Camp Bowie—First half, Pictures; last half, Pictures.
Fort Sill—First half, Pictures; last half, Pictures.
Camp Funston—First half, "Pair of Sixes"; last half, "Orpheum Follies."

COLUMBIA CIRCUIT

Al Reeves' Big Show—Empire, Newark, 13-18; Casino, Philadelphia, 20-25.
"Best Show in Town"—Hurtig & Seamon's, New York, 13-18; Empire, Brooklyn, 20-25.
"Beauty Trust"—Casino, Brooklyn, 13-18; Empire, Newark, 20-25.
"Behman Show"—Columbia, New York, 13-18; Brooklyn, 20-25.
"Bon Tons"—Gayety, Omaha, 11-17; Gayety, Kansas City, 20-25.
"Bostonians"—Newburg, N. Y., 13-13; Orpheum, Paterson, N. J., 20-25.
"Bowery"—Open, 13-18; Gayety, St. Louis, 20-25.
"Burlesque Review"—Gayety, St. Louis, 13-18; Star and Garter, Chicago, 20-25.
"Burlesque Wonder Show"—Star and Garter, Chicago, 13-18; Gayety, Detroit, 20-25.
"Ben Welch"—Colonial, Providence, 13-18; Casino, Boston, 20-25.
"Cheer Up America"—Gayety, Detroit, 13-18; Gayety, Toronto, Ont., 20-25.
Dave Marion's—Lyric, Dayton, O., 13-18; Olympic, Cincinnati, 20-25.
"Follies of the Day"—Gayety, Washington, 13-18; Gayety, Pittsburgh, 20-25.
"Girls de Looks"—Star, Cleveland, 13-18; Empire, Toledo, O., 20-25.
"Golden Crooks"—Jacques, Waterbury, Conn., 13-18; Hurtig & Seamon's, New York, 20-25.
"Girls of the U. S. A."—Bastable, Syracuse, 13-15; Lumberg, Utica, 16-18; Gayety, Montreal, Can., 20-25.
"Hip, Hip, Hooray"—Orpheum, Paterson, N. J., 13-18; Majestic, Jersey City, 20-25.
"Hello America"—Casino, Philadelphia, 13-18; Miner's 149th St., New York, 20-25.
Harry Hastings—Olympia, Cincinnati, 13-18; Columbia, Chicago, 20-25.
Irwin's Big Show—Berchel, Des Moines, Ia., 12-15; Gayety, Omaha, Neb., 18-24.
Lew Kelly Show—Palace, Baltimore, 13-18; Gayety, Washington, 20-25.
"Liberty Girls"—Empire, Toledo, 13-18; Lyric, Dayton, 20-25.
Mollie William's Show—Columbia, Chicago, 13-18; Berchel, Des Moines, Ia., 19-22.
"Maids of America"—Gayety, Toronto, Ont., 13-18; Gayety,, Buffalo, 20-25.
"Majestics"—Gayety, Montreal, Can., 13-18; Empire, Albany, 20-25.
"Merry Rounders"—Gayety, Rochester, 13-18; Bastable, Syracuse, 20-22; Lumberg, Utica, 23-25.
"Million Dollar Dolls"—Gayety, Boston, 13-18; Columbia, New York, 20-25.
"Oh, Girl"—Majestic, Jersey City, 13-18; People's, Philadelphia, 20-25.
"Puss, Puss"—Park, Bridgeport, Conn., 16-18; Colonial, Providence, 20-25.
"Roseland Girls"—Empire, Albany, 13-18; Gayety, Boston, 20-25.
Rose Sydell's—Grand, Hartford, Conn., 13-18; Jacques, Waterbury, Conn., 20-25.
Sam Howe's Show—Gayety, Pittsburgh, 13-18; Akron, O., 20-22; Youngstown, 23-25.
"Sight Seers"—Miner's 149th Street, New York, 13-18; Park, Bridgeport, Conn., 23-25.
"Social Maids"—Gayety, Buffalo, 13-18; Gayety, Rochester, 20-25.
"Sporting Widows"—Gayety, Kansas City, 13-18; open, 20-25; Gayety, St. Louis, 27-Feb. 1.
Star and Garter Shows—Akron, O., 13-13; Youngstown, 16-18.
"Step Lively Girls"—Peoples, Philadelphia, 13-18; Palace, Baltimore, 20-25.
"Twentieth Century Maids"—Casino, Boston, 13-18; Grand, Hartford, Conn., 20-25.
"Watson's Beef Trust"—Empire, Brooklyn, 13-18; Newburg, N. Y., 20-22.

AMERICAN CIRCUIT

American—Gayety, Louisville, 13-18; Lyceum, Columbus, 20-25.
"Auto Girls"—Niagara Falls, 15-18; Star, Toronto, Ont., 20-25.
"Aviator Girls"—Gayety, Baltimore, 13-18; Lyceum, Washington, 20-25.
"Beauty Review"—Star, Toronto, Ont., 13-18; Garden, Buffalo, 20-25.
"Big Review"—Century, Kansas City, 13-18; Standard, St. Louis, 20-25.
"Blue Birds"—Lyceum, Washington, 13-18; Trocadero, Philadelphia, 20-25.
"Broadway Belles"—Gayety, Philadelphia, 13-18; Camden, N. J., 20-22; Chester, 23-25.
"French Frolics"—Wrightstown, N. J., 16-18; Gayety, Philadelphia, 20-25.
"Follies of Pleasure"—Garden, Buffalo, 13-18; Empire, Cleveland, 20-25.
"Frolics of the Nite"—Scranton, 13-18; Binghamton, 20-21; Schenectady, 22-25.
"Girls from the Follies"—Lyceum, Columbus, O., 13-18; Wheeling, W. Va., 20-22; Newcastle, Pa., 23; Beaver Falls, 24; Canton, O., 25.
"Grown Up Babies"—Grand, Worcester, 13-18; Howard, Boston, 20-25.
"Girls from Jovland"—Empire, Cleveland, O., 13-18; Cadillac, Detroit, 20-25.
"Hello, Paree"—Star, Brooklyn, 13-18; Olympic, New York, 20-25.
"High Flyers"—Majestic, Indianapolis, 13-18; Gayety, Louisville, 20-25.
"Innocent Maids"—Gayety, Minneapolis, 13-18; Star, St. Paul, 20-25.
"Jolly Girls"—Standard, St. Louis, 13-18; Terre Haute, Ind., 19; Majestic, Indianapolis, 20-25.
"Lid Lifters"—Chester, Pa., 13-15; Camden, 16-18; Easton, Pa., 20-21; Wilkesbarre, 22-25.
"Midnight Maidens"—Penn Circuit, 13-18; Gayety, Baltimore, 20-25.
"Mile-a-Minute Girls"—Sioux City, 12-15; Century, Kansas City, 20-25.
"Military Maids"—Plaza, Springfield, Mass., 13-18; Grand, Worcester, Mass., 20-25.
"Mischief Makers"—Crown, Chicago, 13-18; Gayety, Milwaukee, 20-25.
"Monte Carlo Girls"—Englewood, Chicago, 13-18; Crown, Chicago, 20-25.
"Orientals"—Victoria, Pittsburgh, 13-18; Penn Circuit, 20-25.
"Parisian Flirts"—Gayety, Milwaukee, 13-18; Gayety, Minneapolis, 20-25.
"Pennant Winners"—Binghamton, N. Y., 13-14; Schenectady, 15-18; Watertown, 20; Oswego, 21; Niagara Falls, 22-25.
"Pacemakers"—Wilkesbarre, 16-18; Majestic, Scranton, 20-25.
"Pirates"—Howard, Boston, 13-18; Gayety, Brooklyn, 20-25.
Pat White Show—Olympic, New York, 13-18; Plaza, Springfield, 20-25.
"Paris by Night"—Trocadero, Philadelphia, 13-18; Chester, Pa., 20-22; Camden, N. J., 23-25.
"Razzle Dazzle Girls"—Wheeling, W. Va., 13-15; Newcastle, 16; Beaver Falls, 17; Canton, O., 18; Victoria, Pittsburgh, 20-25.
"Record Breakers"—Camden, N. J., 13-15; Chester, Pa., 16-18; Wrightstown, N. J., 20-22; Trenton, 23-25.
"Social Follies"—Star, St. Paul, 13-18; Sioux City, Iowa, 20-22.
"Speedway Girls"—Wrightstown, N. J., 13-15; Grand, Trenton, 16-18; Empire, Hoboken, 20-25.
"Tempters"—Empire, Hoboken, 13-18; Star, Brooklyn, 20-25.
"Trail Hitters"—Cadillac, Detroit, 13-18; Englewood, Chicago, 20-25.
"World Beaters"—Gayety, Brooklyn, 13-18; Wrightstown, N. J., 23-25.

PENN. CIRCUIT

Monday—McKeesport, Pa.
Tuesday—Uniontown, Pa.
Wednesday—Johnstown, Pa.
Thursday—Altoona, Pa.
Saturday—York, Pa.

STOCK

All-Star Players—Lowell, Mass., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Bessey Stock—Racine, Wis., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock—Yorkville, New York City, indef.
Blaney Stock—Lyceum, Troy, N. Y., indef.
Bunting, Emma—14th St., New York City, indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Chicago Stock—Poughkeepsie, N. Y., 13-18.
Castle Square Stock Co.—Castle Square, Boston, indef.
Central Square Players—Lynn, Mass., indef.
Comerford Players—Lynn, Mass., indef.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co.—(Ed. Rowland)—Chicago, indef.
Corson Stock Co.—Chester Playhouse, Chester, Pa., indef.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Desmond, Mae—Orpheum, Philadelphia, Pa., indef.
Ebey Stock Co.—Oakland, Cal., indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Green Bay, Wis., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Hippodrome Stock Co.—Oakland, Cal., indef.
Hyperion Players—New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Hawkins-Webb Co.—Majestic, Flint, Mich., indef.
Hathaway Players—Brockton, Mass., indef.
Keith Stock—Columbus, O., indef.
Liscomb Players—Majestic, San Francisco, Cal., indef.
La Salle Stock—Orpheum, Philadelphia, indef.
Liberty Players—Strand, San Diego, Cal.
Mae Desmond Players—Schenectady, N. Y., opening, Jan. 20.
Malden Stock Co.—Malden, Mass., indef.
Majestic Players—Butler, Pa., indef.
Morosco Stock Co.—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill., indef.
Manhattan Players—Scottdale, Pa., 13-18.
Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pitt, Pa., indef.
Northampton Players—Northampton, Mass., indef.
Oliver Players—Shubert, St. Paul, Minn., 26, indef.
Oliver Otis Players—Orpheum, Quincy, Ill., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can.; indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Pinney Theatre Stock Co.—Boise, Ida., indef.
Poli Players—Bridgeport, Conn., indef.
Poli Stock—Poli's, Hartford, Conn., indef.
Phelan, F. V.—Halifax, N. S., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Roma, Reade, Edward, Keane Players—Jamestown, N. Y., indef.
Royal Stock Co.—Vancouver, B. C., indef.
Savoy Players—Hamilton, Can., indef.
Somerville Players—Somerville, Mass., indef.
Shubert Stock—Shubert, St. Paul, Minn., indef.
Sned-E-Ker Co.—Salem, Ore., indef.
Trent Players—Hoboken, N. J., indef.
Vaughan Glaser Stock Co.—Pittsburgh, indef.
Wallace Morgan, Stock—Grand, Sioux City, Ia., indef.
Williams, Ed., Stock—South Bend, Ind., indef.
Wilkes Players—Seattle, Wash., indef.

MINSTRELS

O'Brien's, Nell—Atlanta, Ga., 16-18; Nashville, Tenn., 20-21; Birmingham, Ala., 22-23.

TABLOIDS

Lord & Vernon Musical Comedy Co.—Garden Theatre, Anniston, Ala., indef.

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Armstrong, Frank
Burkhardt, W. C.
Bellgardt, Harry K.
Bennett, Taylor
Byrne, J. F.
Doyle, Wm. C.
Dean, Geo. A.
Dillon, J.
Eisenberg, G. B.
Evans, Zack
Foster, Wm. Pop
Freeman, H. M.
Gillette, C. F.
Gerner, Ed. F.
Hines, Palmer
Huntley, J. H.
Hamlin, Hugo
Harrington, E. B.
Hoppe, Geo.
Howard & Clayton
Harding, Alva
Jines, Henry
Jones, Francis
Kelly, Peter
Kingdon, Frank I.
Lansdowne, Robt.
Lewis, Gene
Leary, Geo. N.
Lancaster, Jack
Maxwell, Billy
Morenzo, Paul
Messer, Henry
Miller & Capman
Mack, Bunny
Mattice, W. B.
McIntyre, Billy
Marks, Ben
Nice, Fred
Nagle, Geo.
Payton, Corse
Privers, J.
Pollock, S. M.
Picard, Fred
Peyton, Ralph C.
Pedersen, Karl
Rose, Joe
Speyer, Eugene
Sommers, Perrin
Swafford, J. B.
Stanley, Jack F.
Settle, Ed
Smith, Joe
Thurber, Mr.
Philbrick, Will
Vickery, Harry
Wilson, Walter
Walck, Ezra
Wright, Sam
Weston, Joe
Walsh, Billy

LADIES

Archer, Winnie
Barry, Billie
Brennan, Billie
Barton, Tillie
Bailey, Bernice
Blair, Alice
Cisco, Goldie
Clark, Lillie
Carleton, Eleanore
Cameron, Lillian
Cronin, Mrs. Morris
Cook, Miss J.
Duncan, Virginia
Delmar, Evelyn
Delaney, Margie
Drew, Helen
Dayton, Vic
Emerson, Sue
Ferrier, Fern
Freeman, Louise
Fenton, Marie
Gordon, Helen
Glasgow, Mrs. Jas.
Gerdes, Annette
Holmes, Norine
Hall, Bobbie
Hughes, Alice
Harding, Alva
King, Rose
Leonard, Jean
Lowe, Isabelle
Lackaye, Evelyn
Lowery, Charlotte
Leighton, Ruth
Love, Laura
Morris, Harry R., Mrs.
Morton, Stella
Mortensen, Marie
Mack, Hazel
Mardell, Flo M.
Miller, Annamae
Niefe, Margaret
Prince, Marie
Price, Maude B.
Rankin, Rosamond
Reid, Virginia V.
Reno, Edie
Ross, Flo
Raymond, Mona
Raymond, Mildred
Sage, Verne
Stedman, Myrtle
Sullivan, Lella I.
Smith, Lily V.
Tilden, Cordelia
Thornton, Anna
Vernon, Isabel
Vincent, Rene
Vernon, Ethel
Whitney, Mrs. K.
Williams, Billie (Miss)
Yates, Edna

DEATHS OF THE WEEK

JOHN MASON, the well known actor, died Sunday, January 12, at Dr. A. J. Given's Sanitarium, Stamford, Conn., after a brief illness. Mason suffered a nervous breakdown on December 30, at Providence, R. I., following the first performance of "The Woman in Room 13" and was removed from the Providence Opera House to the Crown Hotel where he was treated for several days and then removed to Dr. Given's institution here. Bright's disease is said to have been the direct cause of death.

John Mason was born October 28, 1858, at Orange, N. J., and his name in private life was Hill Belcher. His early education was obtained in private schools, and while in his teens he showed a predilection for the stage. Before he was nineteen years of age he was sent to Germany where he studied for two years and on his return to the United States, not yet twenty-one years of age, he became a member of the stock company at the Walnut Street Theatre, Philadelphia, to play utility business and while there had as associate Mr. and Mrs. Charles Walcot, Harry Meridith, Lynn Harris, James F. Dean, Lizzie Creese, George W. Howard and other prominent players. At this time Mason possessed a rich baritone voice and this fact, together with his natural ability helped his advancement, for in the middle of his second season at the Walnut, he attracted the attention of Lawrence Barrett, then playing a stock star engagement at that house.

So much did Barrett become interested in young Mason that he induced the management of the Boston Museum to give him a six weeks' trial.

Mason's varied experience at the Museum laid the foundation for his future fame and when he left the company there he was considered not only one of the best leading men in the country but the most versatile actor on the American stage. Coming to New York he was engaged by A. M. Palmer for his Union Square Theatre Stock Company and opened in a revival of "The Danicheffs." His performance in this play established him on the New York stage and then for years he appeared under the various managements, his engagements being principally for "big" productions. Later he went to London, England, to play in "Alabama" under E. S. Willards' management. Following this, on his return to America, Mason and Marion Manola took out their own "Friend Fritz" company. Then followed a period in which Mason was almost forgotten by patrons of the theatre and he and Miss Manola played desultory vaudeville engagements. His return to prominence on the dramatic stage was made with Annie Russell in "Mice and Men." And then followed engagements with Viola Allen in "The Christian" and with Mrs. Fiske. More recently Mason added to his fame by his appearances in "The Witching Hour," "As a Man Thinks," "Common Clay," "The Yellow Ticket." His last appearances in this city were made in "The Big Chances" from which he was transferred to the cast of "The Woman in Room 13." Mason was twice married, his first wife having been Marion Manola and his second Katherine Grey. Each divorced him. A. H. Woods, under whose management Mason had appeared for many seasons, had the body removed to Campbell's Funeral Church where services will be held today and interment will be in Woodlawn Cemetery.

GEORGE H. WALKER, for many years manager of a theatre in Austin, Tex., died in that city Sunday night, January 12, from pneumonia. Manager Walker came to New York every summer and was well known on Broadway. His son, Earl, who acted as treasurer of his father's theatre, survives.

ERNET WOOLLETT, former president of the Chicago Federation of Musicians, died at the Michael Reese Hospital, Chicago, last week at the age of fifty-one years. He was born in England and came to this country when he was four years old. He was one of the most famous of musicians and had been identified with music in Chicago for the last thirty-five years. Funeral services were conducted by the Masons of St. Cecelia Lodge 865, of which Woollett was a member.

SIR CHARLES WYNDHAM, the noted actor-manager, died Sunday, January 12, at his home in London, Eng. Charles Wyndham was born March 23, 1837, in Liverpool, and his father, who was a physician, intended that he should also follow the medical profession. But as a youth he made the acquaintance of Charles Mathews, Barry Sullivan and William Blakeley, noted actors of that day, and decided that he would go upon the stage. He came to the United States at the age of twenty-three and in January, 1861, he made his stage debut at Mrs. John Wood's Olympic Theatre, on the east side of Broadway, near Houston street. He served in the Northern Army as a surgeon and served in that capacity at Chancellorsville, Fredericksburg, Gettysburg and through the Red River campaign under General Banks. In 1863, learning that his wife and child were ill he resigned. When he reached New York, where they lived, his child was dead. He then went to Washington and joined Leonard Grover's Stock Company. After a short season there Wyndham and his wife returned to London, where he practiced as a physician for two years. In 1865 he made his stage debut in England at the Royalty Theatre, London, playing Christopher Carnation in "Carnation of Carnation Cottage." He remained there a season and went to the St. James in 1867-68 under the management of Louisa Herbert (Mrs. Crabbe). The following season, 1869, he was engaged for the stock company at Wallack's and opened as Charles Surface in "The School for Scandal." This established him as a light comedian and from that time he was a favorite here. He came to this country five times after that playing tours each time. For twenty years he managed the Criterion Theatre in London and was also manager of Wyndham's Theatre and the New Theatre. For his service to the English stage he was Knighted. His first wife died in January, 1916, and in March of that year he married Mary Moore, who for years had been his leading lady. Wyndham for many years was considered England's most versatile light comedian.

PHIL RAY died on Sunday, Dec. 8, in London at the age of forty-six. He was one of the most popular merry-makers of the variety stage and made his stage debut at the Parthenon, Greenwich. He leaves a widow (Miss Nellie Wigley), a daughter, and, by his first wife, two sons, who are with the R. A. F.

(Continued on page 34.)

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DAVID BELASCO PRESENTS
DADDIES

BELASCO Theatre, West 44th St. Evgs. 8.20. Mats. Thurs. & Sat. 2.20
DAVID BELASCO PRESENTS
FRANCES STARR
In "TIGER! TIGER!"
A new play by Edward Knoblock.

REPUBLIC W. 42d St. Evgs. 8.15. Mats. Wed. & Sat. at 2.15.
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"CAPPY RICKS," AS A PLAY, PRODUCED AT MOROSCO THEATRE

CAPPY RICKS.—A three act comedy by Edward E. Rose, based upon stories by Peter B. Kyne. Produced Monday evening, January 13, at the Morosco Theatre.

CAST.

Alden P. Ricks.....Tom Wise
John Skinner.....Percival Moore
Matt Peasley .....William Courtenay
Cecil Pericles Barnard..Norval Keed Well
Gallagher .....Bert West
Barvis .....Elmer Ballard
Captain Ole Peterson.....Philip Lord
Mike Murphy .....Thomas Shearer
Darsey .....Edward H. Horner
Florence Ricks.....Marion Conkley
Aunt Lucy Bartlett.....Helen Lowell
Ellen Brown .....Helen Mar Stewart
Betsy Grimsby .....Elizabeth Parkes

There is nearly always a noticeable lack of directness and an uncertainty in a book-made play, and "Cappy Ricks" is no exception to this rule. One of the many reasons for this is that the dramatizer is ever in doubt as to just how much of the original writer's work he shall use and how much of his own original matter he shall write.

There are, of course, notable exceptions. The plays from the Montague Glass stories are among them. But they only prove the rule.

Mr. Rose, who has contributed numerous plays to our stage, has kept the Kyne stories too close to his elbow and, as a consequence, has not created his stage characters in their story form. If he had read the Kyne stories and then consigned them to the flames, putting them where he could not refer to them, he would have been more likely to have drawn his characters as Kyne originated them.

In "Cappy Ricks" this should have been the playwright's chief concern, because it is the characterizations in the stories that makes them worth while. For the theme upon which they are built is slender and simple. It tells of a sixty-year-old ship owner, whose daughter is wooed under the most conventional difficulties by a sea captain.

In getting away from the book characters, playwright Rose has made his chief success in bringing about broad farcial effects, and these had the effect of winning laughs from the first night audience.

Oliver Morosco selected an excellent cast, including such players as Tom Wise, William Courtenay, Helen Lowell and Marion Coakley. Therefore, the play was well acted, and to this fact and the personality of Tom Wise the production will probably owe whatever success it attains.

Wise has one of the most lovable and pleasing personalities on the American stage and is not an ideal "Cappy" for this very reason. Ricks, it is true, has an underlying current of humor and kindliness. This fits to the proverbial T. But the rough exterior, the uncouth abruptness which Ricks endeavors to make his fellows believe he possesses is not in keeping with the benign countenance, the bubbling good humor and good nature, which is a part of the natural make-up of Wise. It was not that Wise could not act Cappy Ricks. He could and did. But he could not give Ricks his true personality, because it was too much unlike his own. He did make the old ship builder a pleasing character and did much with several preposterous situations.

William Courtenay, another capable player, is also not entirely suited to Captain Peasley, but this is more because of an idea that he is an ideal "dress suit" actor, for, as a matter of fact, he gave a most capital performance. He made the lover-captain a manly fellow, who won the hearts of all.

Miss Lowell, Miss Coakley and the rest of the cast lent capital aid. The production was well staged.

"THE CLIMAX" IS READY

Eleanor Painter will be featured by the Shuberts in a revival of "The Climax," a four-act comedy by Edward Locke, with incidental music by Joseph Carl Broil, at the Comedy on Thusrday night of this week. The play was first produced by Joe Weber twelve years ago at Weber and Daly's Theatre and was followed by four years on the road. Other members of the cast are: Effingham Pinto, who was in the original cast twelve years ago; Roy Walling, and Walter Wilson.

BURLESQUE CLUB TO HAVE STAG

The Burlesque Club will give its members and friends a banquet at the clubrooms on Forty-seventh street this Friday night at 11 o'clock. It will be called a get-together social, and will be strictly stag. This will be the beginning of a series of social affairs to be given one evening every month hereafter. There will be music, vaudeville entertainment and plenty to eat and drink. Since the initiation fee was waived the first of the year, Secretary Bill Roehm has sent out forty new membership cards.

SHUBERTS OPEN NEW THEATRE

WASHINGTON, D. C., Jan. 13.—The Shuberts opened their Shubert-Garrick Theatre in this city last week with "The Dash." This is their third theatre in the capital. J. J. Shubert, Edward Margolies' New York architect, who designed this theatre were here for the opening.

W S. CLARK RESIGNS

BALTIMORE, Md., Jan. 11.—William S. Clark has resigned as manager of the Gayety Theatre here, taking effect today. E. J. Meiler, who has been the treasurer of the house, succeeds him.

The Gayety plays the attractions of the American Burlesque Circuit. Clark has been the manager of the house the last three years.

KUGEL HAS "THE NET"

Lee Kugel will produce "The Net," a play by Maravene Thompson, to have its premier in New York early in February. The play was produced in Wilmington, Delaware, early last Spring, after which it was laid away. Ira Hards staged it.

SUTHERLAND IN ROCHESTER

ROCHESTER, N. Y., Jan. 11.—Manager Jim Sutherland, of the Majestic Theatre, Jersey City, is at his home in this city, where he was hurriedly summoned on account of the illness of his mother last Thursday.

BEN HOLMES IS SICK

SCRANTON, Pa., Jan. 13.—Ben Holmes, of the "Frolic of the Nite" company, is ill at a local hotel in Wilkes-Barre. Morris Toler, who recently joined the comedy, is playing his part.

OLCOTT SHOW CLOSING

Chauncey Olcott is now in his last week in "The Voice of McConnell" at the Manhattan Opera House. He closes there on January 20, after which he will go on the road.

START NEW PASSION PLAY

The regular annual production of "Veronica's Veil," America's Passion Play, begins its fifth session in the Passion Play Auditorium on Sunday, March 9.

WOODS SHOW GOES BIG

"Business Before Pleasure" has been such a success at the Riviera that the Shuberts and A. H. Woods booked it in for a second week.

EMPIRE PAYS DIVIDEND

The Empire Circuit declared a dividend of five per cent shortly before the old year closed. This is the first dividend declared in five years.

SUES SHUBERTS FOR $250,000

May Bell, until recently a member of the Sinbad company at the Casino, began suit for $250,000 against the Shuberts last week in the Supreme Court for alleged injuries to her spine while playing in that production.

According to the eomplaint, Miss Bell was playing at the Casino, on election day, and while leaving the stage, fell on a stairway, sustaining injuries that forced her to undergo an operation. She declares that the stairway from the stage to the green room was worn and defective. This, she states, is the reason for her falling and sliding down step by step.

Dr. H. J. Taylor-Bell, husband of the plaintiff, also began suit through Stapelton and Moss, his wife's attorneys, for $50,000, claiming that he had been damaged to that extent by the loss of her services in his household.

THIEVES OPEN THEATRE SAFE

UNION HILL, N. J., Jan. 13.—Thieves who opened the safe of the Temple Theatre at Bergenline Avenue and Golden Lane, took $32.75, according to a complaint made by Manager Binkov to Police Chief Wallum. The thieves entered the theatre some time between 1 and 11 p. m. on Saturday and, after opening the safe, took some of the money, but overlooked, in their haste, $50 in rolls of dimes and nickels. Most of the receipts of Saturday had been removed to a safer place, so that the haul was not a very big one.

HAS SEQUEL TO "TEA FOR THREE"

Roi Cooper Megrue is at work on "Coffee For Four," a sequel to his comedy, "Tea For Three." Ethel, one of the persons mentioned in "Tea For Three," who does not appear, however, in that play, is the fourth character in the new play.

FIGHTS GALLI-CURCI SUIT

CHICAGO, Jan. 10.—Louis C. Curci has moved, through his attorneys, for a dismissal on a technicality of the suit his wife, Amelita Galli-Curci, prima donna of the Chicago Opera Company, is bringing against him. Curci has filed a limited appearance, alleging that there had been a technical error in serving the papers on him, and his attorneys ask for a dismissal because of this. The courts have taken the case under advisement and will hand down a decision shortly. Curci is an artist and claims that he sacrificed his career to further that of his wife.

HAS $225,000 ADVANCE SALE

The Chicago Grand Opera Company, which begins a five weeks' season af grand opera here at the Lexington Theatre January 27, had an advance sale last Monday amounting to $225,000. This amount has been realized from subscriptions and from the large blocks of seats taken by the ticket brokers. The latter, it was learned, intend to charge at least double the amount stamped on each ticket for the opening performance, despite the recent ordinance which fixes the excess at fifty cents above the price stamped on each ticket.

WOODS BUYS FOREIGN RIGHTS

A. H. Woods has acquired the London rights to "Tea For Three." He is said to have paid the Selwyns $35,000 for them. A number of English producers made bids for the play, among them being Albert de Courville, Alfred Butt, and Grossmith and Laurillard.

ST. PAUL TO GET OLIVER STOCK

ST. PAUL, Minn., Jan. 13.—The Otis Oliver Stock will open an indefinite season at the Shubert Theatre on January 26th.

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MOTION PICTURES

CHANGES MADE IN UNIVERSAL EXECUTIVES

NEW PUBLICITY MEN PUT ON

A number of changes in the various departments at the home office of the Universal Film Company were announced last week.

H. M. Berman, heretofore sales manager for Jewel Productions, Inc., has been appointed general manager of Universal exchanges, but will retain his executive position with the Jewel Productions.

Joseph Schnitzer, Central States district manager for Universal, has been appointed general sales manager and will supervise the distribution of Universal features, short reel dramas and comedies. No successor to Schnitzer as district manager has, as yet, been appointed, but it is quite possible that Ralph Abbett, who continues as manager of the Indianapolis exchange, will be named to fill the place left vacant by Schnitzer's promotion.

Joe Brandt, besides continuing as assistant treasurer of the Universal, will have direct charge of serials and news reels. Brandt is at present in Universal City, but will leave there shortly for the New York offices, where he will meet exhibitors.

Margaret Oettinger, formerly connected with the "Hearts of the World" picture, Elizabeth Benneche Paterson, formerly with the World and Paralta companies, and J. L. Johnson, of the Universal exchange, have been added to the New York publicity department by Tarkington Baker, its head, who also appointed divisional publicity men while on a tour of exchanges recently.

Jack Fuerlich, formerly with Underwood and Underwood, has been appointed head of the still picture department, with headquarters in Universal City.

With an increase of the publicity staff at the coast studio, a policy of providing editors with star cuts free from art work or type matter of any kind has been inaugurated, and cuts, mats and photos illustrating magazine and newspaper features will also be supplied regularly to editors throughout the United States.

STOREY QUITS FOX

A. D. V. Storey, known as "Alphabet" Storey, has resigned as publicity manager of the Fox circuit of theatres and has gone into the field of educational films. He has been elected president of the Screen Review Company and also of Boys Life Productions.

The Screen Review Company will do the distributing for the Boys Life Productions, which are authorized producers for the Boy Scouts of America. The first production will be a weekly news one-reel screen magazine called "The Boys Life Screen Review."

GETS CHATTERTON PLAY

The Famous-Players Lasky Corporation has purchased Ruth Chatterton's success of last season, "Come Out of the Kitchen," for Margurite Clark, thus beating out several other film companies who were after the play. The corporation has also signed three new directors to make Artcraft and Paramount pictures. They are George Fitzmaurice, Kenneth Webb and Irvin Willat.

GET RIGHTS TO WALTERS PLAY

The Norma Talmadge Film Corporation has obtained the motion picture rights to Eugene Walters' drama "Nancy Lee," which played successfully at the Hudson Theatre here. This production will probably follow "The Probation Wife," which is now being cut and titled.

NEW COMPANY IS FORMED

The Gold Coin Motion Picture Company has been incorporated with a capital of $100,000, and offices in New York. Sidney Golden, one of the officers, will be the general director of the company and has surrounded himself with a capable staff of assistants.

Golden is well known in the picture field and has been responsible for the following successes: "Lieutenant Petrosino," "Bleeding Hearts," "Nihilist Vengeance," "New York Society Life and the Underworld," "Escaped from Siberia," and others.

Golden's first picture will be started early in February, and it is said that it will be the best he has ever attempted. A large Eastern studio, well equipped for all kinds of modern work, has been taken over by the company.

The officers of the company, mostly real estate men of New York and Brooklyn, and men known in the financial and motion picture world, are Max Resnicoff, president and treasurer; Sidney M. Golden, vice-president; M. J. May, secretary; Frank Wandell and James A. Farrell. Max Lippman is attorney for the company.

BURNED EXCHANGE RE-OPENS

PITTSBURG, Jan. 13.—Following the fire which destroyed the Pittsburg exchange of the Exhibitors Mutual Distributing Corporation last week, in less than six hours a new exchange was in operation at 121 Fourth Avenue. The old exchange, situated at 804 Penn Avenue, was destroyed in an explosion in which several met their death and a large number of persons were injured.

Every employee of the company except the branch manager was either killed or injured and all records of the branch and films were completely destroyed in the blaze. But at 11 o'clock of the day of the fire a new lease had already been signed and new offices, fully equipped, were ready. During the day, a new salesman was hired to assist William H. Rippard, branch manager, in putting the new quarters in working order, and Joseph L. Meerick, new assistant sales manager of the Mutual, arrived from New York at midnight to assume charge of the situation.

MYSTERY ABOUT ROTHAPFEL

There is considerable speculation on Broadway as to what Samuel Rothapfel's next move will be. The resignation of the popular director of the Rivoli and Rialto has not been followed by any announcement of his future activities. It is generally stated that he intends to enter a broader field, but what his exact move is to be, no one seems to know.

Rothapfel's resignation becomes effective on Feb. 1. Rumors that he is to become a producer, or at least an executive, with an interest in another producing company, have arisen, largely because of his transcontinental tour with Samuel Goldwyn, president of the Goldwyn Pictures Corporation. Meanwhile, Hugo Reisenfeld will succeed him at the Rivoli and Rialto.

HIGHER COURT FAVORS ACTRESS

ALBANY, Jan. 13.— According to the decision of the Court of Appeals, Ceileg Turner, the screen actress, may commence another suit against the Crystal Film Company. The lower court dismissed her suit, which was for $4,000, and the higher court reversed the judgment and granted a new trial.

Miss Turner fractured both of her ankles while enacting a scene near Mount Vernon, where she was supposed to drop from a tree. She alleged negligence on the part of the company in failing to provide a safe place to fall. The defense is that she assumed the risk when she agreed to play the role assigned to her. The trial is the only one on record where a picture of the accident was shown in court.

CHICAGO WILL HAVE ITS OWN NEWS WEEKLY

WILL TELL OF LOCAL HAPPENINGS

CHICAGO, Jan. 13.—Jack Willis and Eddie Eckles, of the Filmcraft Company, are sponsoring a new weekly news film that is to embrace the features of such productions as the Universal Screen Magazine, Paramount-Bray Pictographs and others, serving mainly to supply local theatres with the news and gossip of local happenings. The film is to be called the Chicago Screen News.

Daily newspapers have made efforts in the past to give summary every week of the news events in motion pictures, meeting with fair success. The publications, however, became tired of the additional burden and discontinued producing the pictures. It is intended by the Filmcraft Company to bring out the weekly news pictorial on a complete and elaborate scale. Exhibitors have encouraged the production and are looking forward to the opening releases.

TWO COMPANIES IN FLORIDA

MIAMI, Fla., Jan. 10.—William Farnum, of the Fox Film Corporation, and Elsie Ferguson, are making films here. Farnum is accompanied by Richard Stanton, who will direct him, A. L. Selig and Miss A. Lehr. He is to be starred in "The Lucky Charm." A Hindu temple and Zulu village which will form a part of the production are being constructed in the tropical gardens near the outskirts of the city.

Miss Ferguson, supported by Windham Standing, George Backus, Annie Wheatley and others, is working on "Salt of the Earth," adapted from the story of that name recently published in *The Saturday Evening Post*. Olga Petrova and Billie Burke posed for films here last year and the latter may come here again soon to appear in another picture.

RELEASE THROUGH UNIVERSAL

The Stage Woman's War Relief has announced that their twelve pictures, the proceeds of which are to go to help their work in devastated France, will be released through the Universal Film Manufacturing Company. The pictures are being made under the direction of George W Terwilliger and supervision of Eugene Spitz. The stories are being adapted for the screen by Calder Johnson and are being made at the Estee studio in One Hundred and Twenty-fifth Street.

ENLARGE TALMADGE STUDIO

The Norma Talmadge Film Corporation has purchased a six-story apartment house adjoining the Norma Talmadge studio at 318 East Forty-eighth Street. Work will immediately begin to convert the house into a wing of the studio. When it is completed, it is expected to hold the executive offices of the company, director's rooms, scenarios' and title writers' and the stenographers' quarters.

SIGN THE DE HAVENS

"Smiling" Billy Parsons has signed Mr. and Mrs. Carter de Haven for a series of two-reel comedies of the "newly-wed" style. Parsons has arranged with the Robertson-Cole people to distribute the De Haven comedies through the Exhibitors Mutual. The first picture is due in March and then one every month for thirteen months. They are to be known as the Feature Comedies.

FILM FLASHES

Mrs. Carl Laemmle is ill with the grip.

Naomi Childs is supporting Bert Lytell in "A Blind Man's Eyes."

"Smiling" Bill Parsons has arrived in New York on a business trip.

"The Better 'Ole" will be shown at the Rivoli the week beginning February 16.

Bert Lytell has begun work on his new Metro picture, "The Blind Man's Eyes."

Edward J. Connelly has been engaged to support Nazimova in "The Red Lantern."

The W. W. Hodkinson Corporation will release "Fighting Through" on January 20.

A. G. Kenyon has recovered from his illness and is back writing scenarios for Metro.

Metro has engaged all-star casts to support Viola Dana and Hale Hamilton in their new productions.

The Strand Theatre has signed a contract for the film version of "The Better 'Ole" to be shown there shortly.

The Fox Film Corporation has purchased George Barr McCutcheon's novel, "Cowardice Court," for Peggy Hyland.

The Rivoli has had great success with the Prizma Master pictures in natural color and will continue showing them.

Pearl White and the rest of her company are resting, having completed their Pathé serial, "The Lightning Raider."

John Robertson has returned to the Famous Players-Lasky studios after an absence caused by serious illness.

Conway Tearle has been engaged to play with Norma Talmadge in her next production. Which one it will be has not yet been decided.

Frank Lawrence and Viola Mallory have returned to Universal City after spending a month in New York completing work on "The Heart of Humanity."

William Farnum, in "The Silver King," is holding sway at the Rivoli this week, while the Rialto is featuring Pauline Frederick in "Out of the Shadow."

Harry Garson has departed for the Coast to see the premiere of "The Unpardonable Sin," featuring Blanche Sweet. Garson-Neilan made the production.

Lieut. William B. Davidson, who was recently discharged from the army, is playing opposite Theda Bara in her latest production, "The Creation of Tears."

Herbert E. Hancock has resigned from the Y. M. C. A. as director of film and will take the post of managing director for a new film company soon to begin operations.

Jack Cunningham is writing the continuity of "Platonic Love," the comedy drama written by Capt. Leslie T. Peacocke. Kitty Gordon will star in the production.

Captain Richard Travers, just returned from active service in the trenches, has been engaged for "The House Without Children," to be made by the Argus Film Company.

Ray Smallwood has arrived in California and under Maxwell Karger will assume all charge of the Metro camera and laboratory work in the company's new plant at Hollywood.

Montague Love, June Elvidge, Evelyn Greely, George McQuarrie, Jack Drumier and Johnnie Hines are busy in the World Film's Fort Lee studio working on "The Price of Doubt."

Emmy Wehlen is expected to arrive any day to begin work in Metro's studios at Hollywood. Miss Wehlen has recently recovered from a slight illness which compelled her to rest.

Rupert Julian has finished work on "The Mysterious Millionaire," a film version adapted from the Hungarian story, "The Pirate," written by Emil Nyitray. Monroe Salisbury and Ruth Clifford will be featured in it.

The United Picture Theatres of America, Inc., have released for January the following: Dustin Farnum, in "The Light of Western Stars," and Kitty Gordon, in "Adele." Florence Reed's new superfeature, "The Call of the Heart," and "A Man in the Open," with Dustin Farnum, are set for February.

FILM FLASHES

(Continued from page 33)

Harry Carey is ill with the influenza.

"Raggedy Ann" is the title of Priscilla Dean's new photoplay.

Nathan Hirsch has resigned as president of the Pioneer Film Corporation.

Pauline Frederick, in "Out of the Shadow," is featured at the Rivoli this week.

John Engel, treasurer of Metro, arrived here from the Coast last week.

Tox Mix is working on the Coast in his next production, "The Highgrader."

Richard Gradwell, president of the World Film Company, left for the West last week.

Norma Talmadge has loaned her director, Sidney A. Franklin, to Mary Pickford for one picture.

Select Pictures Corporation has acquired Anna Case's first picture, "The Hidden Truth."

James J. Corbett has begun work in Universal City on his first serial entitled "The Midnight Man."

Pauline Frederick has finished her first picture in the East for the Goldwyn and has gone to the Coast.

Capt. Harry A. Bailey has been engaged to cover the country as special representative for "Wanted for Murder."

Rupert Julian will be seen in 'The Fire-Flingers," adapted from William J. Neidig's *Saturday Evening Post* story.

Henry Otto is again directing May Allison and has already started on her latest production, "The Island of Intrigue."

Helen Gibson and Fritzi Ridgeway have returned to Universal City, where they have begun work on short reel dramas.

June Caprice will soon return to New York to resume making pictures. She is at present enjoying a vacation at her home in Boston.

Mary McLaren has gone to the mountains for a short rest, having completed "Whose Widow?" under the direction of Ida May Park.

The Strand Theatre is having another version of grand opera in silhouette this week. They are presenting the Miserere from Il Trovatore.

C. A. Metzger, manager of the New York Jewel Exchange, has been appointed Universal district manager for the territory west of the Rockies.

Allen Holubar, producer of "The Heart of Humanity," has been very ill with the influenza, but his condition is said to be improving daily.

Nazimova will be seen again in February in the fourth of her productions entitled "Out of the Fog," which has been adapted for the screen from her Broadway success, "Ception Shoals."

Carlyle Blackwell, accompanied by June Elvidge, Montague Love and a large staff of directors and players, left for St. Augustine, Fla., some days ago to make a big feature picture.

A private showing was held last Saturday at the International Film Company's projection room of "The Echo of Youth," the latest film feature written and directed by Ivan Abramson for the Graphic Film Corporation. The picture will be released early next month.

Two changes in its sales force have been announced by Select. Harry H. Hicks, formerly in the Seattle territory, has been made manager of the Cincinnati branch, and Albert V. Eden has been made manager of the Seattle branch.

Vitagraph announces the following Big "V" Comedies for the next six weeks: "Boobs and Bumps," featuring Walter Hall and Don Barclay; "Traps and Tangles," with Larry Semon; "Footballs and Frauds," featuring "Slim" Summerville; "Love and Lather," featuring Earl Montgomery and Joe Rock; "Soapsuds and Sapheads," featuring James Aubrey; "Scamps and Scandal," featuring Larry Semon.

Vitagraph's new serial, "The Man of Might," was written by Albert E. Smith and Cyrus Townsend Brady. William Duncan is the star and director with all-star cast, including Edith Johnson and Joe Ryan. The episodes are as follows:

Episode 1, "The Riven Flag"; 2, "The Leap Through Space"; 3, "The Creeping Death"; 4, "The Gripping Hand"; 5, "The Human Shield"; 6, "The Height of Torment"; 7, "Into the Trap"; 8, "The One Chance"; 9, "The Crashing Horror"; 10, "Double Crossed"; 11, "The Ship of Dread"; 12, "The Volcano's Prey"; 13, "The Flood of Despair"; 14, "The Living Catapult"; 15, "The Rescue."

FILM REVIEWS

"THE GOLD CURE"

Metro. Five Reels.

Cast

Annice Paisch.....*Viola Dana*
Edna.....*Elsie MacLeod*
Doctor Paisch.....*Howard Hall*
Vance Duncan.....*Jack McGowan*
Robert Cort.....*Fred Jones*

Story—Comedy. Written by Alexine Hayland, directed by John Collins, featuring Viola Dana.

Remarks

"The Gold Cure" is a story adapted from "Oh, Annice," published in the *Women's Home Companion*. There is considerable action in the film, the different characters play their parts well, and, although inconsistent in places. The picture has plenty of humor, continuity being sacrificed for comedy effects. Viola Dana is a first-rate comedienne and is capably supported.

Annice, struck with the idea of placing tacks on the road passing her house, is the cause of an accident by which Vance Duncan, a New York man, is thrown from his automobile. Robert Cort, a private detective, has been following the latter and helps Annice take him into her house. Annice's father, a doctor, treats Duncan's broken arm and leg. Duncan wires his uncle, telling of his whereabouts, but Cort attempts to intercept the message. He finds an opportunity to tell Annice that Duncan is addicted to the use of drink. Duncan later denies the accusation.

Cort, meanwhile, wires to Duncan's uncle that Vance has been hurt and that he (Cort) is taking care of him. Cort attempts to keep Duncan a prisoner in a sanitarium for drunkards, where the latter are pilloried and receive lectures as treatment.

Annice, getting into male clothes, rescues Duncan, makes a prisoner of the head keeper, with the help of some villagers and, in the final scene, Cort is denounced as a fool who has been following the wrong person. The climax shows Edna in the arms of Uncle Mike and Annice kissing Vance.

Box Office Value

One day.

"THE SECRET GARDEN"

Paramount—Five Reels

Cast

Mary Lenox.....*Lila Lee*
Archibald Craven.....*Spottiswoode Aitken*
Dr. Warren-Craven.....*Clarence Geldart*
Colin Craven.....*Dick Rosson*
Mrs. Medlock.....*Fay Holderness*
Martha Sowerby.....*Ann Malone*
Dickon Sowerby.....*Paul Willis*

Story—Dramatic. Written by Frances Hodgson Burnett. Directed by G. Butler Clonebaugh, featuring Lila Lee.

Remarks

"The Secret Garden" can be called only one thing. It is fair. Aside from lavish settings, good photography and acting, there is nothing out of the ordinary run of films in it.

Mary Lenox is a girl whose father and mother have just died and she is sent to England to be under the charge of a relative, Archibald Craven. He has one son whom he is forced to dislike, because of his crippled condition, caused by Dr. Warren Craven, Archibald's brother.

Dr. Craven has been conspiring for years to kill Colin, his nephew, so that he will get Archibald's fortune. He puts him in a brace, saying that it will strengthen his back, but which really serves to weaken his whole system. Mary prevents this and also saves Colin from drinking a poison which Dr. Craven has prepared for him.

How she teaches Colin to walk and opens Archibald's eyes to the hypocrisy of his brother serve to make the rest of the film.

Box Office Value

One day.

"THE CRAVING"

Universal—Five Reels

Cast

Carrol Wayles.....*Francis Ford*
Beulah Grey.....*Mae Gaston*
Ala Kaserib.....*Peter Gerald*
Dick Wayles.....*Duke Worne*
Mrs. Wayles.....*Jean Hathaway*

Story—Melodramatic. Directed by Francis and Jack Ford. Written by Francis Ford, featuring Francis Ford.

Remarks

"The Craving" is undoubtedly the worst melodrama inflicted upon the eye of the public in years. A child of twelve could write a story with a better plot. The only good parts of the picture are the illusions, which are neatly worked in. But the photography, as a whole, is poor.

Carrol Wayles is a scientist witn a strong craving for alcohol. He has made a formula of a high explosive which Ala Kaserib, a rival scientist, tries to get from him. Ala controls his ward, Beulah Grey, and by mental suggestion makes her do his bidding. Through her he gets the formula from Wayles and drives the latter to drink again. How he recovers, how he gets the formula and the girl and kills Kaserib, all make the most uninteresting picture the writer has ever witnessed.

Box Office Value

One day.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from page 19)

Edgar Dudley, of Burton and Dudley, is laid up with influenza at his home.

Mrs. Ballard MacDonald is now on the road to recovery from her recent illness of pneumonia.

Prosper Herman, of the team of Prosper and Maret, became the father of a baby girl last month.

Bennie Rubin and **Mildred Sanborn,** both members of Hoyt's Musical Company, were married last week.

Belle Williams, of the team of Devine and Williams, is at the Women's Hospital. She is to undergo an operation there.

Mr. and **Mrs. Jack Marcus** became the parents of a son recently. The baby was born at their home in Springfield, Mass.

Gladys Arnold is being treated at the Neurological Hospital, 149 East Sixty-seventh street. She asks her friends to visit her.

Joe Tilyou, of the team of Tilyou and Ward, is suffering from pneumonia at Haverhill, Mass. He is at the Portland Street Hospital.

H. Bart McHugh, his wife and sister-in-law, are suffering from influenza. They are all in Philadelphia, and this is their second attack.

Eddie Mack is improving slightly at his home. Mack, who has a tailoring establishment on Broadway, is well known to the profession.

Jack Ryan, of the team of Ryan and Joyce, playing in Montreal, was married to May Lingvall, a non-professional, in that city last week.

Lou Butler was married to Sadie Geisel, of Chicago, in that city recently. He is manager of the Chicago professional department of Berlin and Snyder.

Etta Mitchell, of the Aerial Mitchells, underwent an operation for appendicitis last week. She left the Aerial Mitchells, of which she is a member, in Rochester, to go to her home.

Jack Montgomery and **Joe McCarthy** left for French Lick last week, where they will outline the forthcoming musical play they have been commissioned to write for Cohan and Harris.

DEATHS OF THE WEEK

(Continued from page 31)

SAM MEYERS, whose family name was Untermeyer, died last week at the French Hospital. Funeral services were held at the Campbell Funeral Church and the body was interred at the Beth El Cemetery, Cypress Hills.

Meyers, who was a member of Charles Frohman's executive staff for twenty-five years was born in Boston in 1854. He was one of the best known traveling theatrical managers in the United States and had many friends in all parts of the country.

He was employed in many capacities in San Francisco theatres while a young man and later became treasurer of the old Columbia Theatre in Chicago. Since becoming a member of Frohman's staff he has handled the tours of Billie Burke, Maude, Adams and other well known stars.

While acting as manager of "Rambler Rose" at the Empire a little more than a year ago he suffered an attack of pneumonia. He recovered somewhat and went on tour with the organization, but was forced to leave it while the company was playing in Chicago. For some time he seemed to improve, but his health had been seriously impaired. Shortly before Christmas, he was removed to a hospital, where he passed away.

ISRAEL JOSEPH died at his home last Thursday at the age of 31, following an illness of two days' duration of pneumonia. His wife, Eva S. Joseph, who is seriously ill with pneumonia at the Lenox Hill Hospital, has not been told about the death of her husband.

Joseph came to the United States from Russia at the age of three years. After attending elementary school here, he studied music under some of the leading teachers in this city. At the age of nine, he first appeared as pianist before the Educational Alliance. He had accompanied Max Rosen and other well known musicians and was also a composer. Included among his compositions were "Japanese Lullaby" and "Hebrew Melodies."

LUCILLE SAUNDERS, following an illness of three days from influenza, died last week in a San Francisco Hospital. She contracted the disease while the "Have A Heart" company, with which she was playing, was appearing in Frisco. She was too ill to accompany the organization when it left that city and entered a hospital there, where she eventually died.

Miss Saunders was one of the best known musical comedy and light opera singers. She appeared in the supporting companies of the most distinguished light opera stars a number of years ago, winning prominence singing and acting character roles.

L. C. Wiswell, general representative for Henry W. Savage, producer of "Have a Heart," has been unable to find any of Miss Saunders' relatives, and, although he is willing to arrange the funeral services and burial, he would prefer to know the wishes of some relative of the deceased. The name of only one relative has been reported to Wiswell, a Newell Daniels, said to reside in East Hartford, Connecticut, but a telegram sent there has been returned, bearing the mark "Not known here."

HENRY E. BALLARD died recently in Chicago. A widow, two daughters and two sons survive him.

Ballard was formerly a well known theatrical man in the windy city. He managed McVicker's and Power's Theatre, or what was then Hooley's. When David Henderson completed the Chicago Opera House, Ballard joined the staff as assistant-manager and subsequently moved to Minneapolis.

JOHN M. GILLIES, a theatrical musical director, died last Friday at the age of sixty-two years. He gained fame as a director at Niblo's Garden. In recent years, he had been traveling with musical comedies and for five years preceding his death had been with the smaller houses in New York.

Services were held at the Campbell Funeral Church on Monday and interment took ulace at the Evergreen Cemetery, under the auspices of the Actors' Fund. He is survived by his wife.

TIM CRONIN, a well known actor, died of cancer at the Hawthorne Home, Hawthorne, N. Y., last week. He was about sixty-five years of age and had been ailing for a year. During the second week of December he was removed to the home. He was a member of Augustin Daly's companies years ago, playing character parts in a number of productions. Later he entered vaudeville.

BARON ERNOTO MAGRI, brother of Count Magri and husband of Mrs. Tom Thumb, died in Chelsea, Massachusetts, on Dec. 27. The funeral was held in Chelsea on Dec 31. He was the smallest crayon artist and comedian in the world and traveled always with his wife. He was born on Feb. 9, 1847, in Bologna, Italy, and in 1878 came to this country with his brother.

CAPTAIN MARTIN VAN BUREN BATES, known all over the world as a giant, died at his home in Seville, Ohio, at the age of seventy-four years, last week. He was 7 feet, 4 inches tall and weighed 360 pounds. Bates was married twice and his first wife was even taller than he, being over eight feet in height. He had toured the world in a circus.

MRS. LOU BATES, a motion picture scenario writer and dramatist, died in Detroit last week at the age of sixty-five, following an attack of influenza. She formerly played in stock and was for three years the collaborator of Charles E. Dickson. Her four children, all in the profession, survive her.

LOLLA HOFFMAN, known in private life as Mrs. Patrick Bagman, formerly a member of "The Honeymooners" and "The Governor's Son" and several other Cohan plays, died last week at the home of her mother, 4715 Sixth Avenue, Brooklyn. Her husband and a son survive her.

HUBERT BURGOYNE DAVEY died recently at Worcester, England. He had started life as a journalist and, later had been seen in prominent parts as a Shakespearean actor. He was associated with the George Edwards companies and went on tour in South Africa in 1914.

JACK McFARLANE, the famous Indian club expert, died recently at Glasgow, Scotland. The death of his mother a few months ago, and his brother Bertie, who was killed in action, told severely on his health.

RODOLFO FERRARI, the opera conductor, is dead at his home in Rome, Italy. He was born in Bologna fifty years ago and, after coming to the Metropolitan in 1908, went to Chicago.

WILLIAM F. FITZGERALD, formerly manager of the Empire Theatre, in Hoboken, died last week in St. Joseph's Hospital in Paterson. He was only thirty-five years old at the time of his death.

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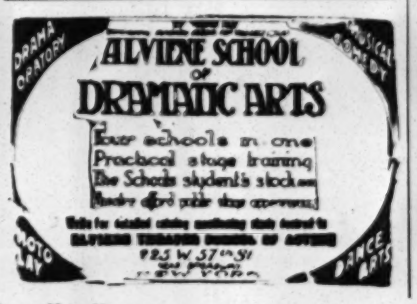

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